LA BOHÈME

(THE BOHEMIANS)

An Opera in four Acts

(founded upon Murger's Novel
"LA VIE DE BOHÈME")

Composed by

G. PUCCINI

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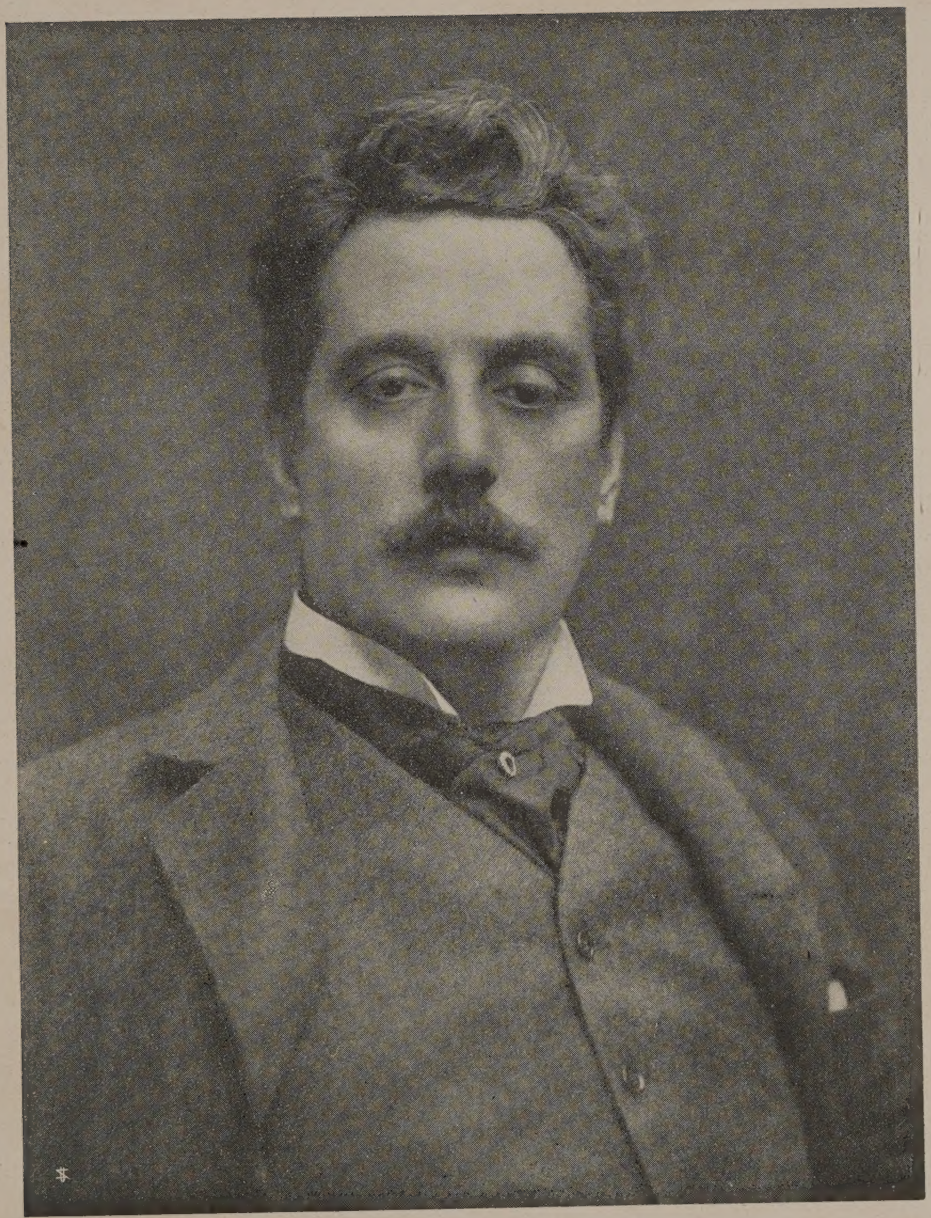
Vocal Score
Piano Score

THE BOHEMIANS



PLATINOTIPIA BERTIERI

TORINO-MENTONE

Giacomo Puccini

THE BOHEMIANS

(FOUNDED UPON *"LA VIE DE BOHÈME"* BY HENRY MURGER)

AN OPERA IN FOUR ACTS

BY

GIUSEPPE GIACOSA AND LUIGI ILLICA

MUSIC BY

GIACOMO PUCCINI

ENGLISH VERSION OF
ACTS I AND II BY WILLIAM GRIST AND PERCY PINKERTON
ACTS III AND IV BY PERCY PINKERTON

Arranged for Voice and Pianoforte by

CARLO CARIGNANI

ENGLISH AND ITALIAN TEXT

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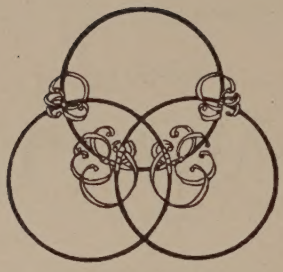

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CHARACTERS

RUDOLPH, a poet ... ... *Tenor*

SCHAUNARD, a musician *Baritone*

BENOIT, a landlord ... ... *Bass*

MIMI ... ... *Soprano*

PARPIGNOL ... ... *Tenor*

MARCEL, a painter . ... *Baritone*

COLLINE, a philosopher ... *Bass*

ALCINDORO, a councillor of state ... ... *Bass*

MUSETTA ... ... *Soprano*

Custom House Sergeant .. *Bass*

Students—Work Girls—Citizens—Shopkeepers
Street vendors—Soldiers—Restaurant waiters—Boys
Girls, &c. &c.

Time about 1830 in Paris.

. . . rain or dust, cold or heat, nothing stops these bold adventurers.

Their existence of every day is a work of genius, a daily problem which they always contrive to solve with the aid of bold mathematics.

When want presses them, abstemious as anchorites–but if a little fortune falls into their hands see them ride forth on the most ruinous fancies, loving the fairest and youngest, drinking the oldest and best wines' and not finding enough windows whence to throw their money; then–the last crown dead and buried–they begin again to dine at the table d'hôte of change where their cover is always laid; contrabandists of all the industries which spring from art, in chase from morning till night of that wild animal which is called the crown.

Bohemia has a special dialect, a distinct jargon of its own. This vocabulary is the hell of rhetoric and the paradise of neologism.

... ...

... ...

A gay life; yet a terrible one! . . .

(H. MURGER, preface to the *"Vie de Bohème"*) (*).

(*) Rather than follow Murger's novel step by step, the authors of the present libretto, both for reasons of musical and dramatic effect, have sought to derive inspiration from the French writer's admirable preface.

Although they have faithfully portrayed the characters, even displaying a certain fastidiousness as to sundry local details; albeit in the scenic development of the opera they have followed Murger's method by dividing the libretto into four separate acts, in the dramatic and comic episodes they have claimed that ample and entire freedom of action which (rightly or wrongly) they deemed necessary to the proper scenic presentment of a novel the most free, perhaps, in modern literature.

Yet in this strange book, if the characters of each person therein stand out clear and sharply defined, we often may perceive that one and the same temperament bears different names, and that it is incarnated, so to speak, in two different persons. Who cannot detect in the delicate profile of one woman the personality both of Mimi and of Francine? Who as he reads of Mimi's "little hands, whiter than those of the Goddess of Ease", is not reminded of Francine's little muff?

The authors deem it their duty to point out this identity of character. It has seemed to them that those two mirthful, fragile and unhappy creatures in this comedy of Bohemian life might aptly figure as one person whose name should be, not Mimi, not Francine, but "The Ideal"

G. G. – L. I.

CONTENTS

FIRST ACT – In the Attic ... ... *Page* 1

SECOND ACT – In the Latin quarter ... ... » 85

THIRD ACT – The Barrière d'Enfer ... ... » 177

FOURTH ACT – In the Attic ... ... » 229

FIRST ACT

"Mimi was a charming girl specially apt to appeal to Rudolph, the poet and dreamer. Aged twenty-two, she was slight and graceful. Her face reminded one of some sketch of a highborn beauty; its features had marvellous refinement. The hot, impetuous blood of youth coursed through her veins, giving a rosy hue to her clear complexion that had the white velvety bloom of the camelia. This frail beauty allured Rudolph. But what wholly served to enchant him were Mimi's tiny hands, that, despite her household duties, she contrived to keep whiter even than those of the Goddess of Ease."

"...Mimì era una graziosa ragazza che doveva particolarmente simpatizzare e combinare cogli ideali plastici e poetici di Rodolfo. Ventidue anni; piccola; delicata... Il suo volto pareva un abbozzo di figura aristocratica; i suoi lineamenti erano d'una finezza mirabile...

«Il sangue della gioventù correva caldo e vivace nelle sue vene e coloriva di tinte rosee la sua pelle trasparente dal candore vellutato della camelia...

«Questa beltà malaticcia sedusse Rodolfo...Ma quello che più lo resero innamorato pazzo di madamigella Mimì furono le sue manine che essa sapeva, anche tra le faccende domestiche, serbare più bianche di quelle della dea dell'ozio.»

115494

THE BOHEMIANS

(LA BOHÊME)

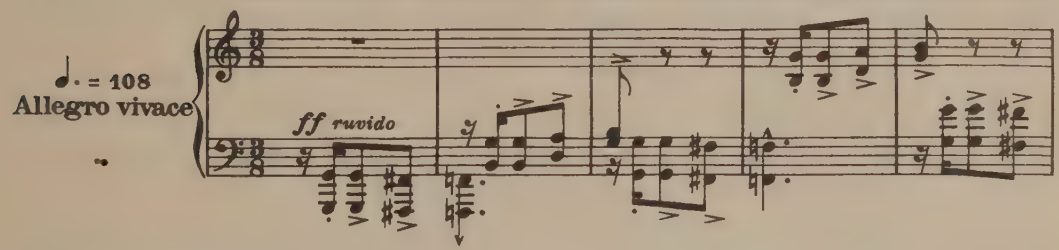
BY

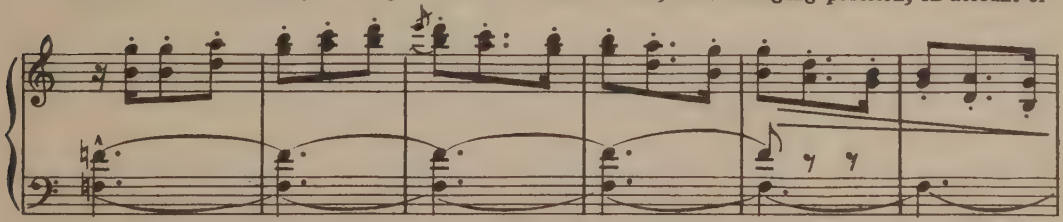
GIACOMO PUCCINI

FIRST ACT

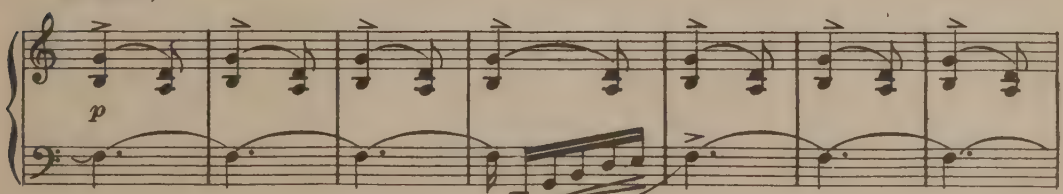
IN THE ATTIC

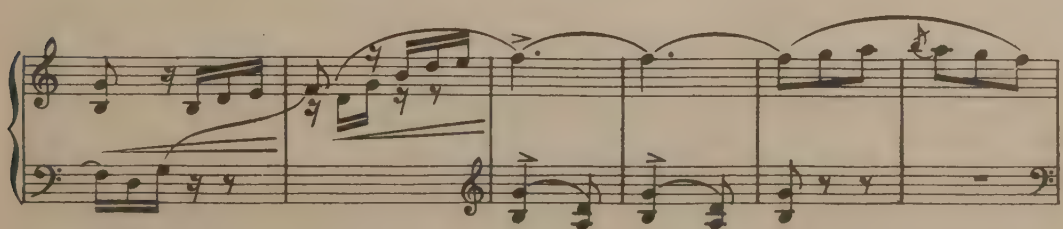
Spacious window from which one sees an expanse of snow-clad roofs, on left a fireplace. A table, a small cupboard, a little book-case, four chairs, a picture easel, a bed; a few books, many packs of cards, two candlesticks. Door in the middle; another on left.

(Curtain rises quickly. Rudolph and Marcel. Rudolph looks pensively out of the window, Marcel works at his painting "The Passage of the Red Sea" with hands nipped with

cold, and warms them by blowing on them from time to time, often changing position, on account of



the frost.)





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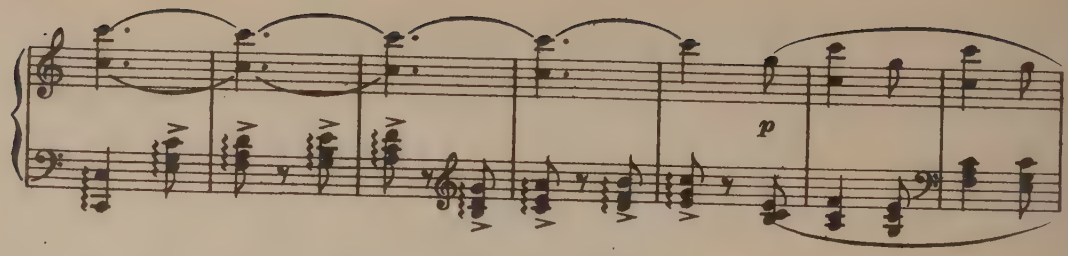
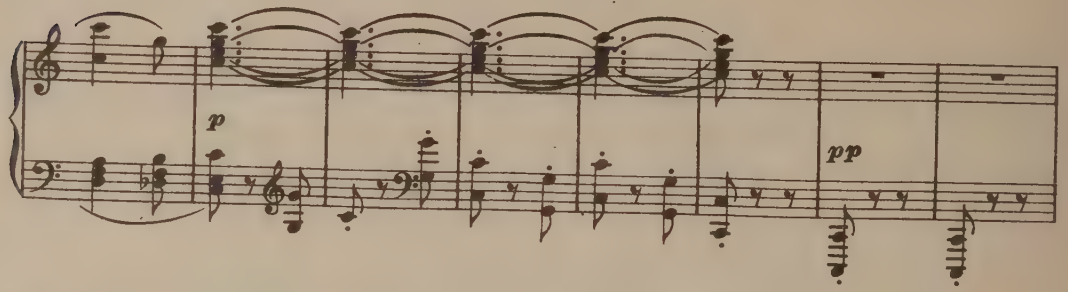



MARCEL (seated, continuing to paint)

a piacere a Tempo

f This Red Sea Pas - sage feel - eth damp and chill to me.

Que - sto Mar Ros - so mi ammol - li - sce e as - si - de - ra

a Tempo

col canto

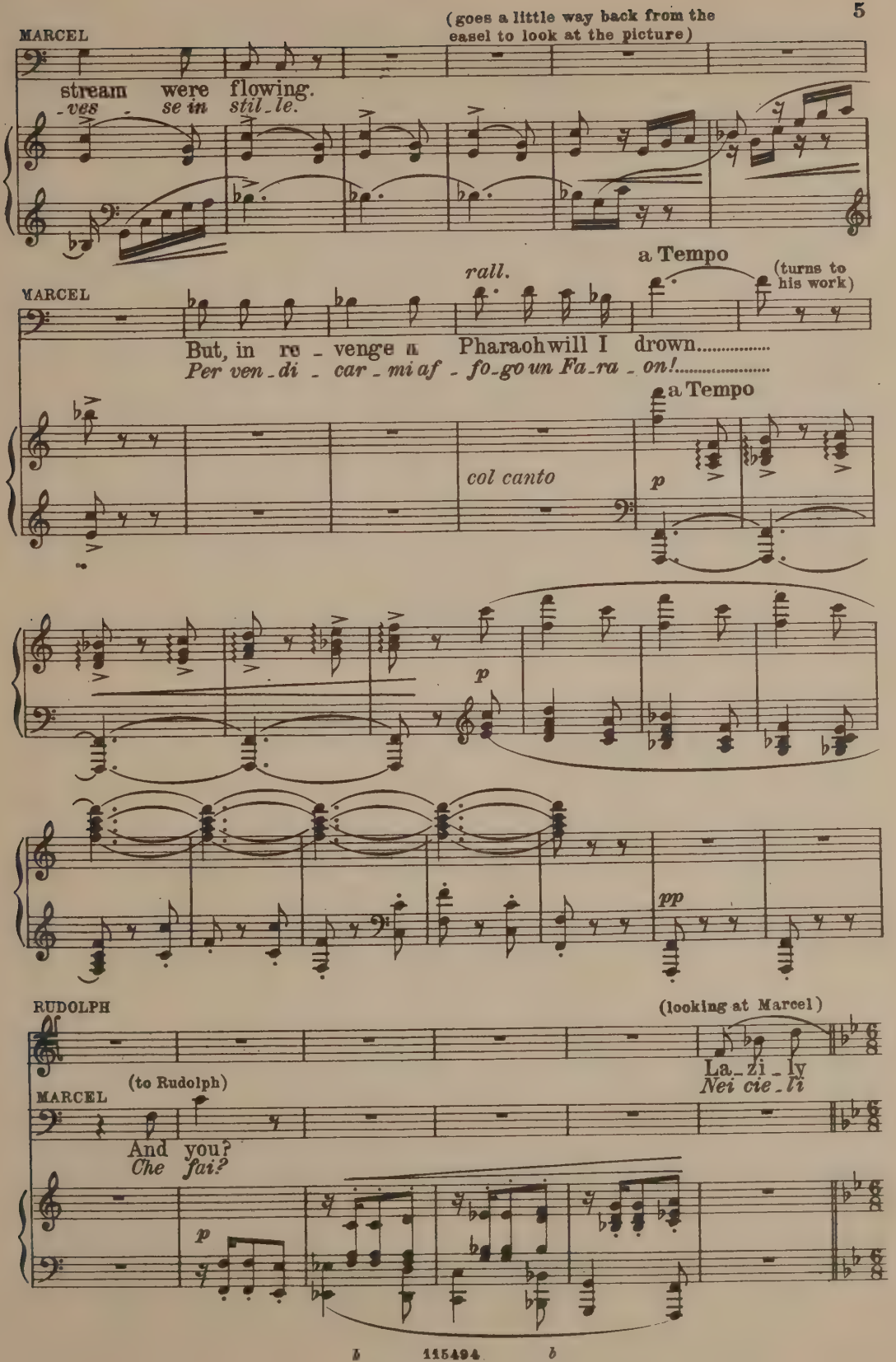
1

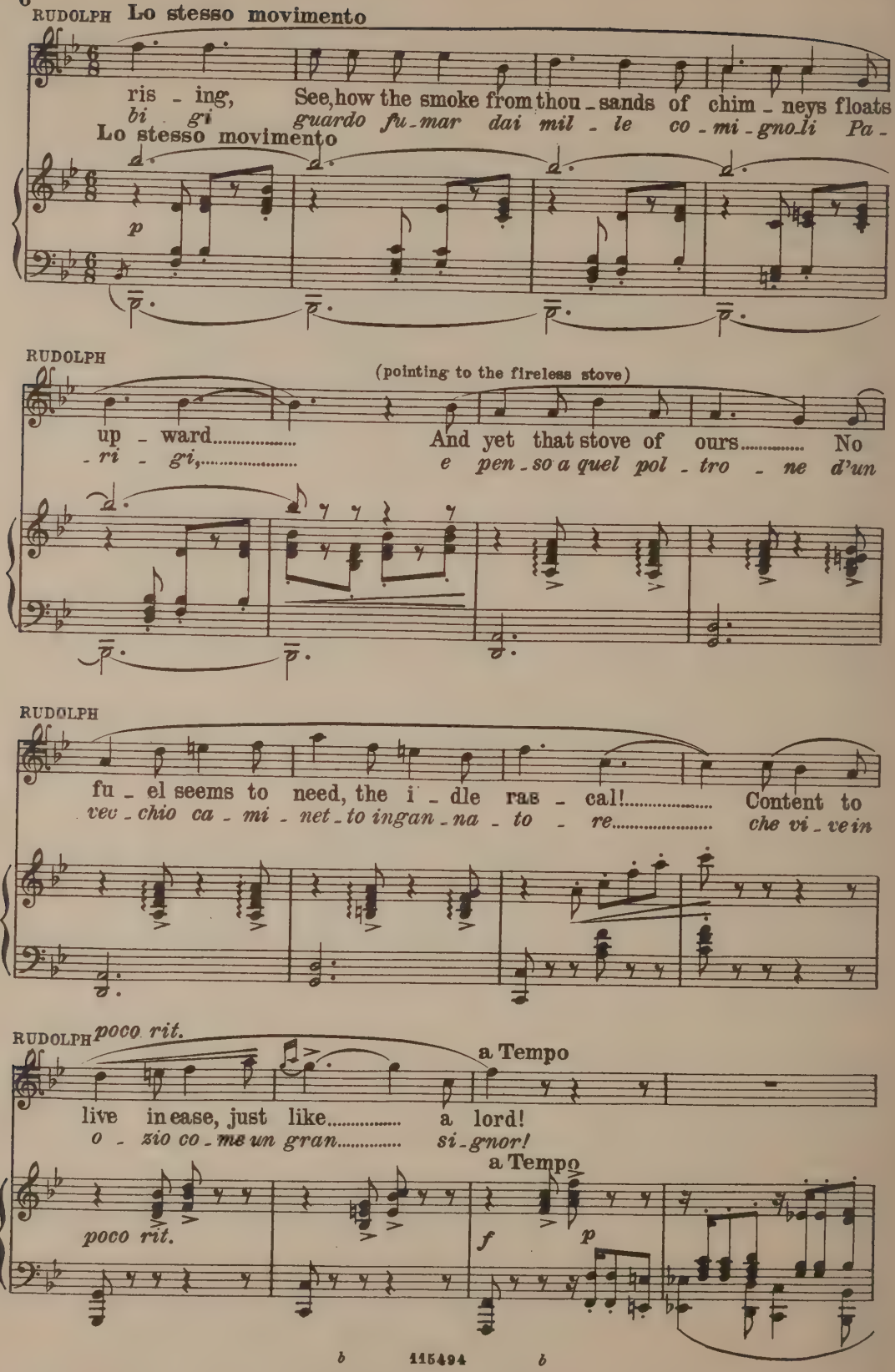
ff

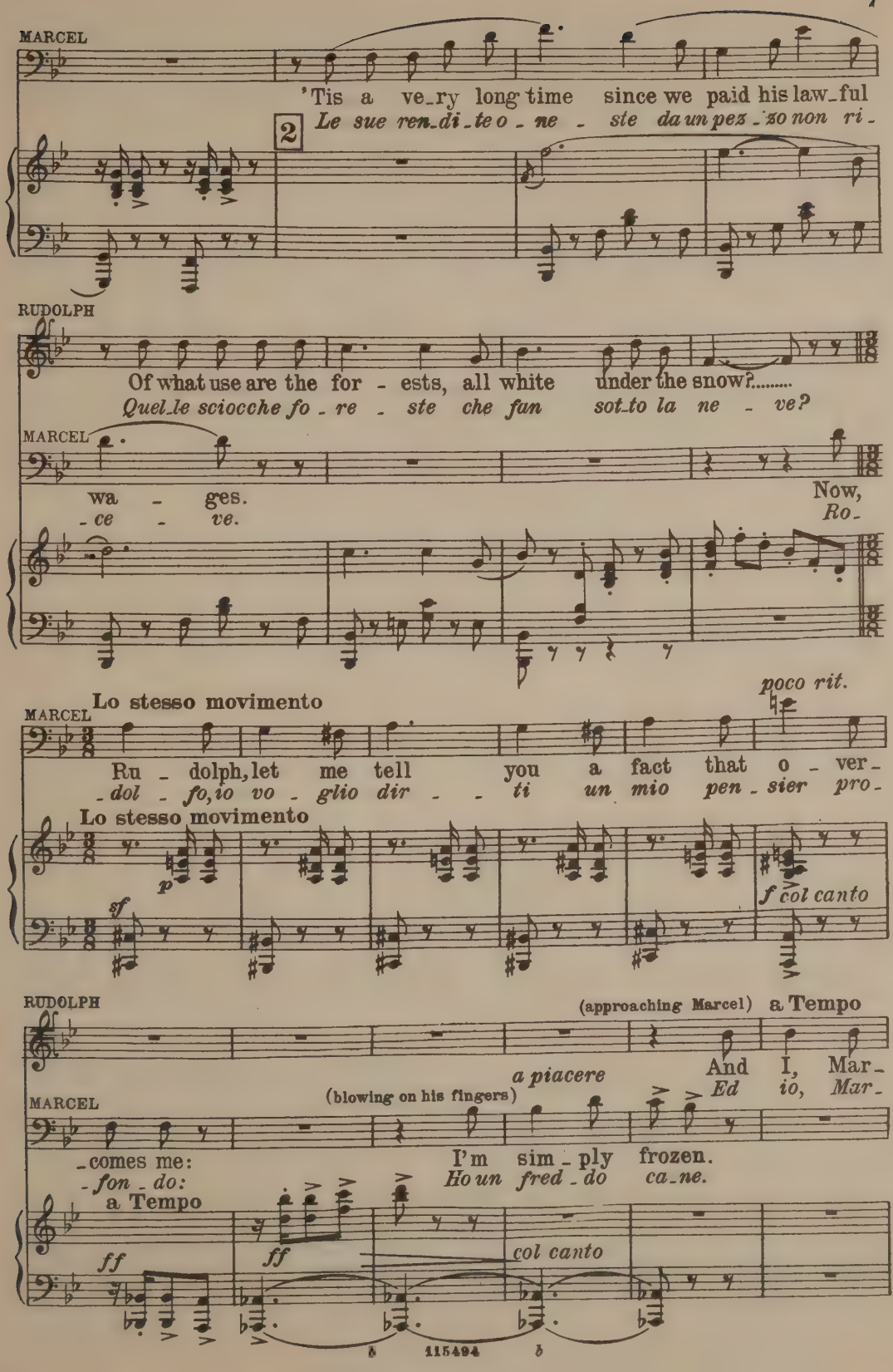
MARCEL

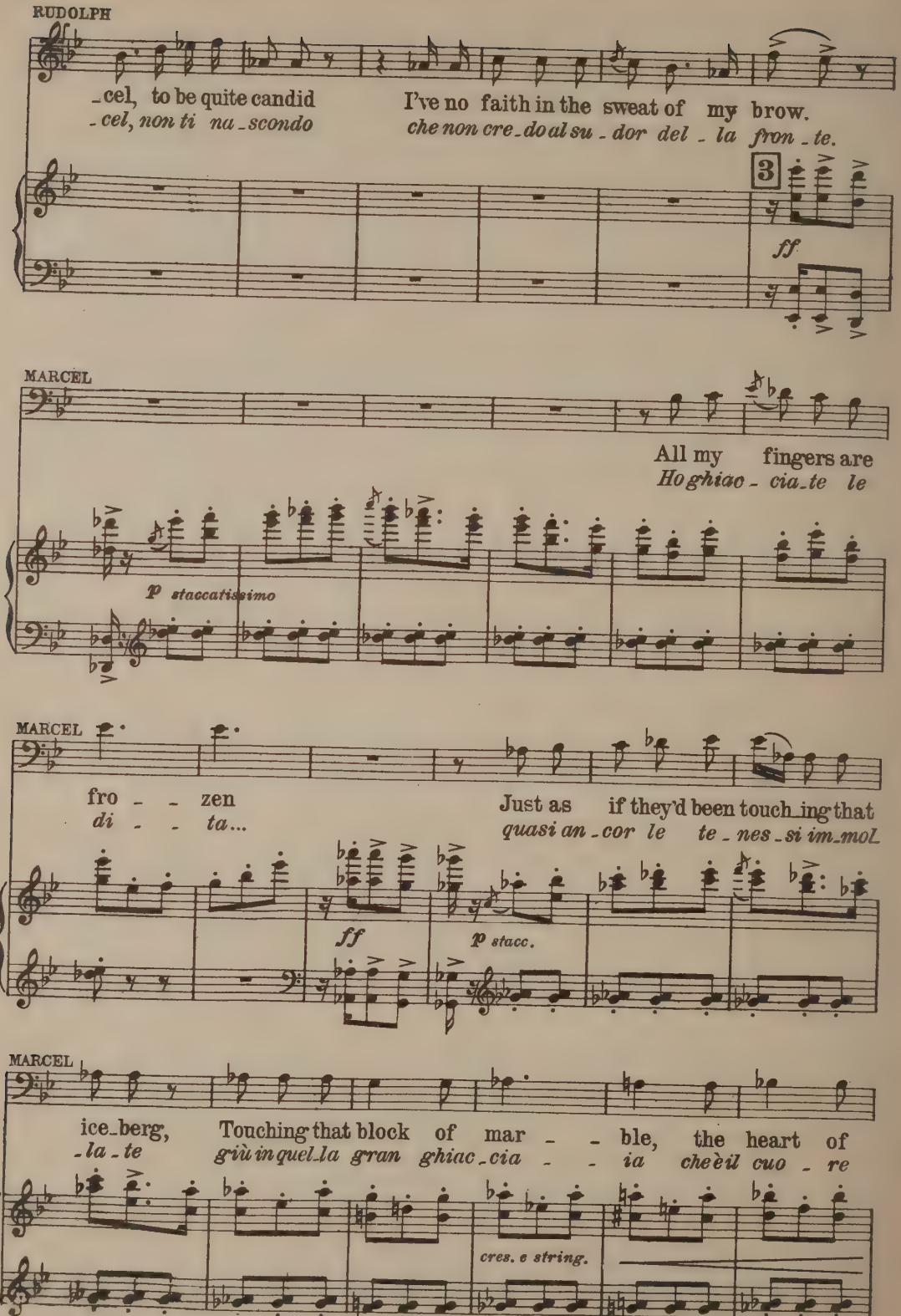
As if a - down my back a

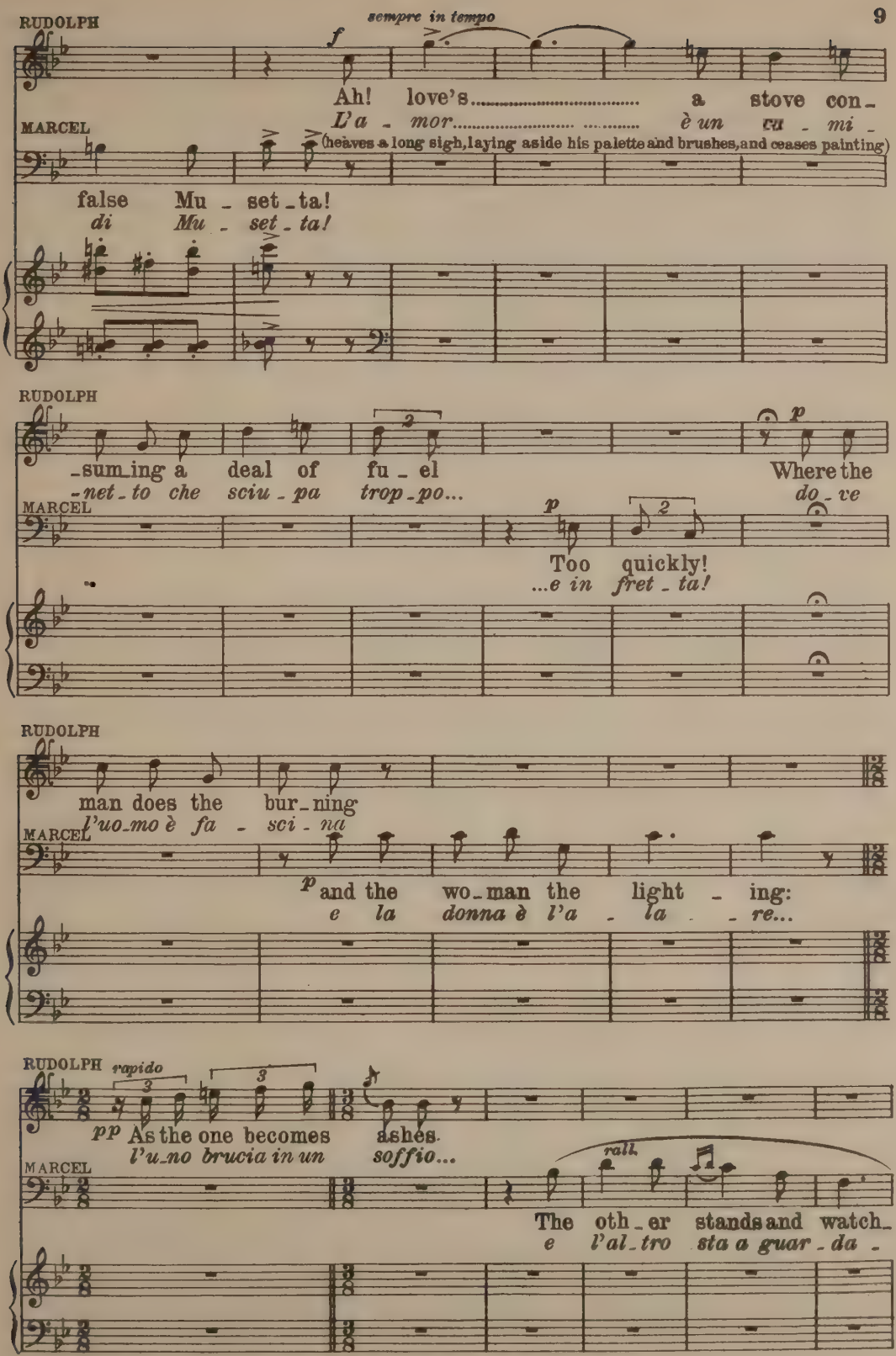
co - me se ad - dos - so mi pio -

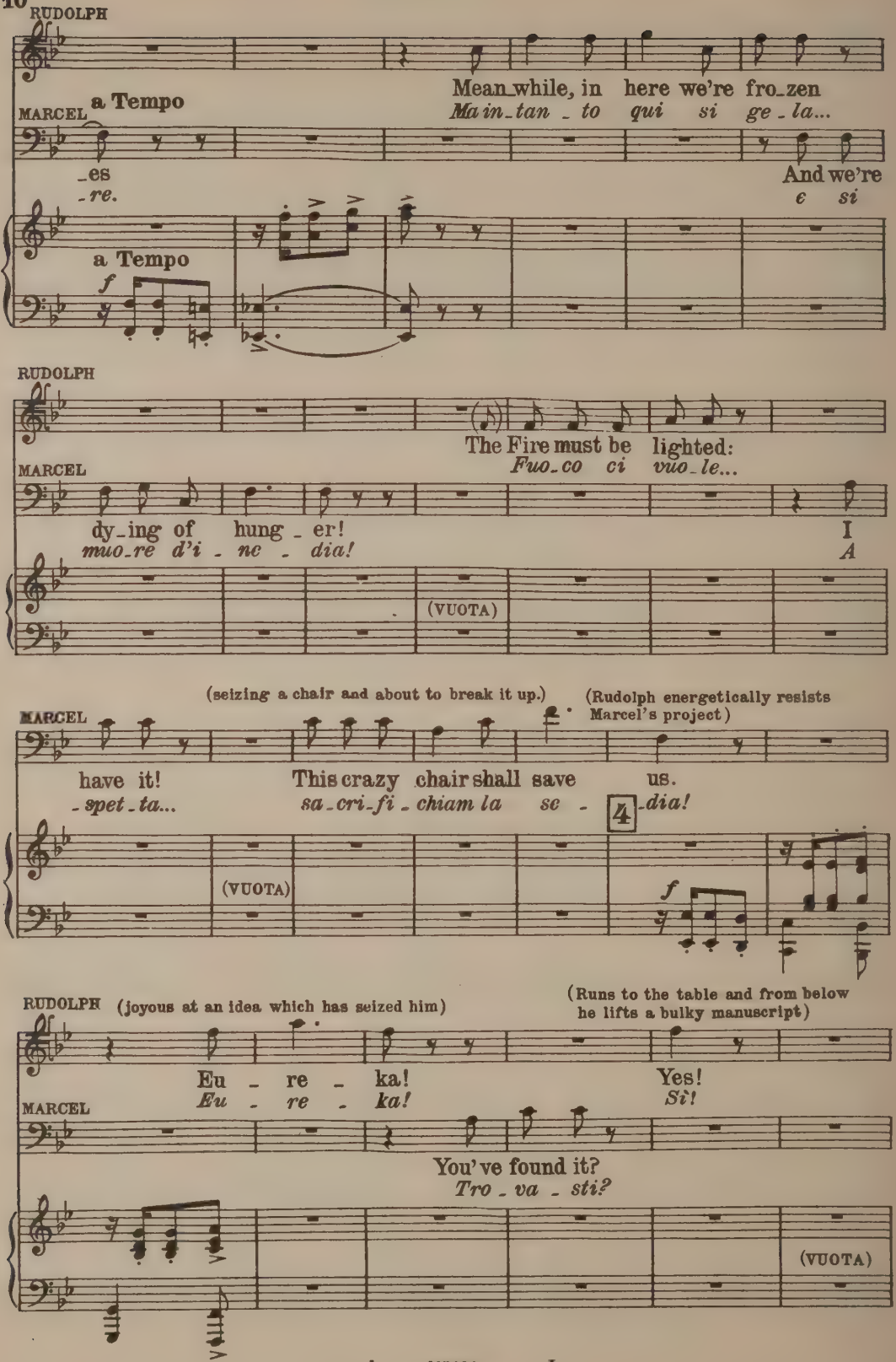

MARCEL
(goes a little way back from the easel to look at the picture)
stream were flowing.
-ves - se in stil - le.
rall.
a Tempo
(turns to his work)
MARCEL
But, in re - venge a Pharaoh will I drown.....
Per ven - di - car - mi af - fo - go un Fa - ra - on!.....
a Tempo
col canto
p
p
pp
RUDOLPH
(looking at Marcel)
La - zi - ly
Nei cie - li
(to Rudolph)
MARCEL
And you?
Che fai?
p

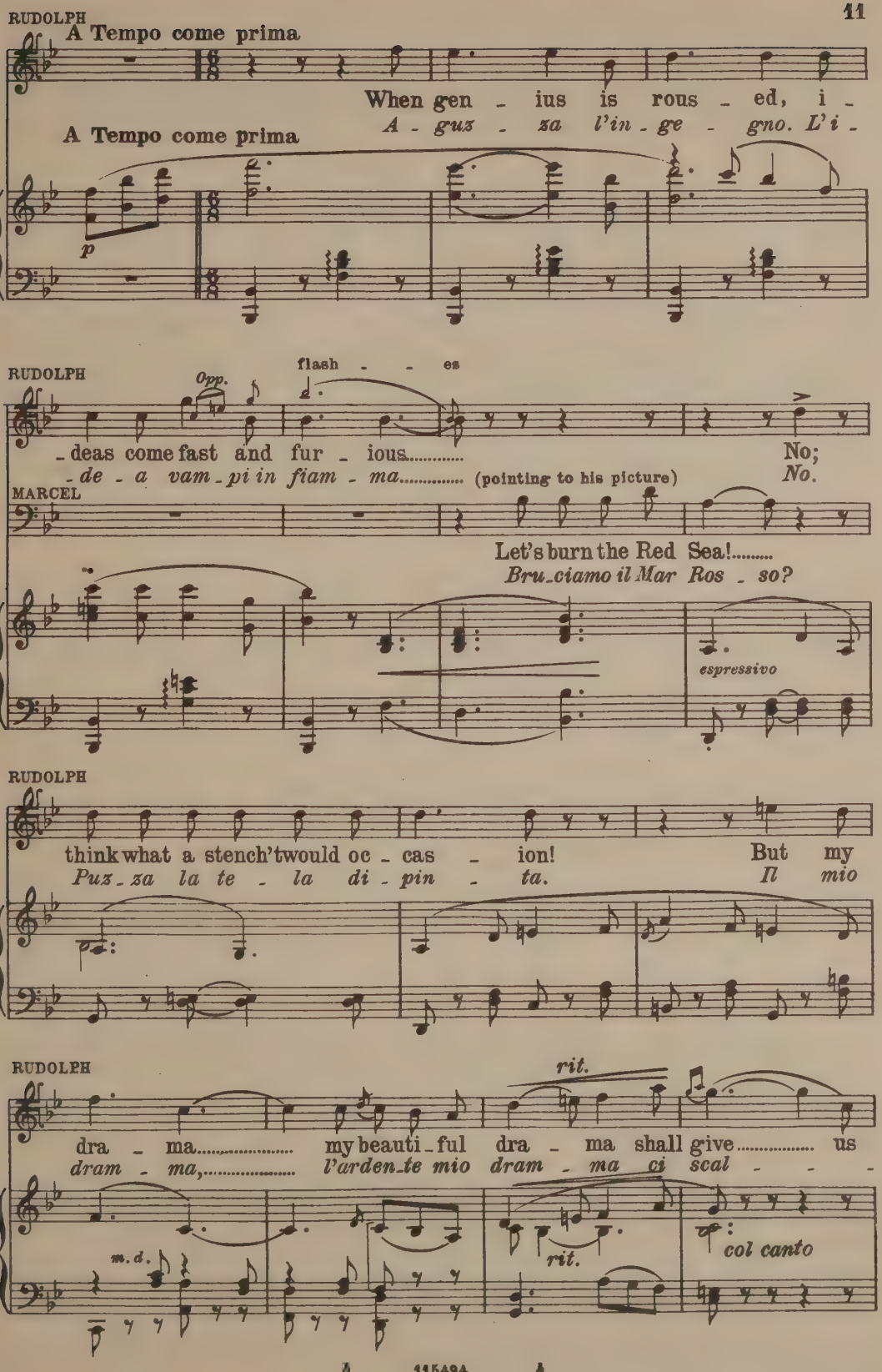

RUDOLPH
Lo stesso movimento
ris - ing, See, how the smoke from thou - sands of chim - neys floats
bi gi guardo fu - mar dai mil - le co - mi - gno li Pa -
Lo stesso movimento
p
RUDOLPH
(pointing to the fireless stove)
up - ward..... And yet that stove of ours..... No
- ri - gi,..... e pen - so a quel pol - tro - ne d'un
RUDOLPH
fu - el seems to need, the i - dle ras - cal!..... Content to
vec - chio ca - mi - net - to ingan - na - to - re..... che vi - ve in
RUDOLPH
poco rit.
a Tempo
live in ease, just like..... a lord!
o - zio co - me un gran..... si - gnor!
a Tempo
poco rit.
f
p

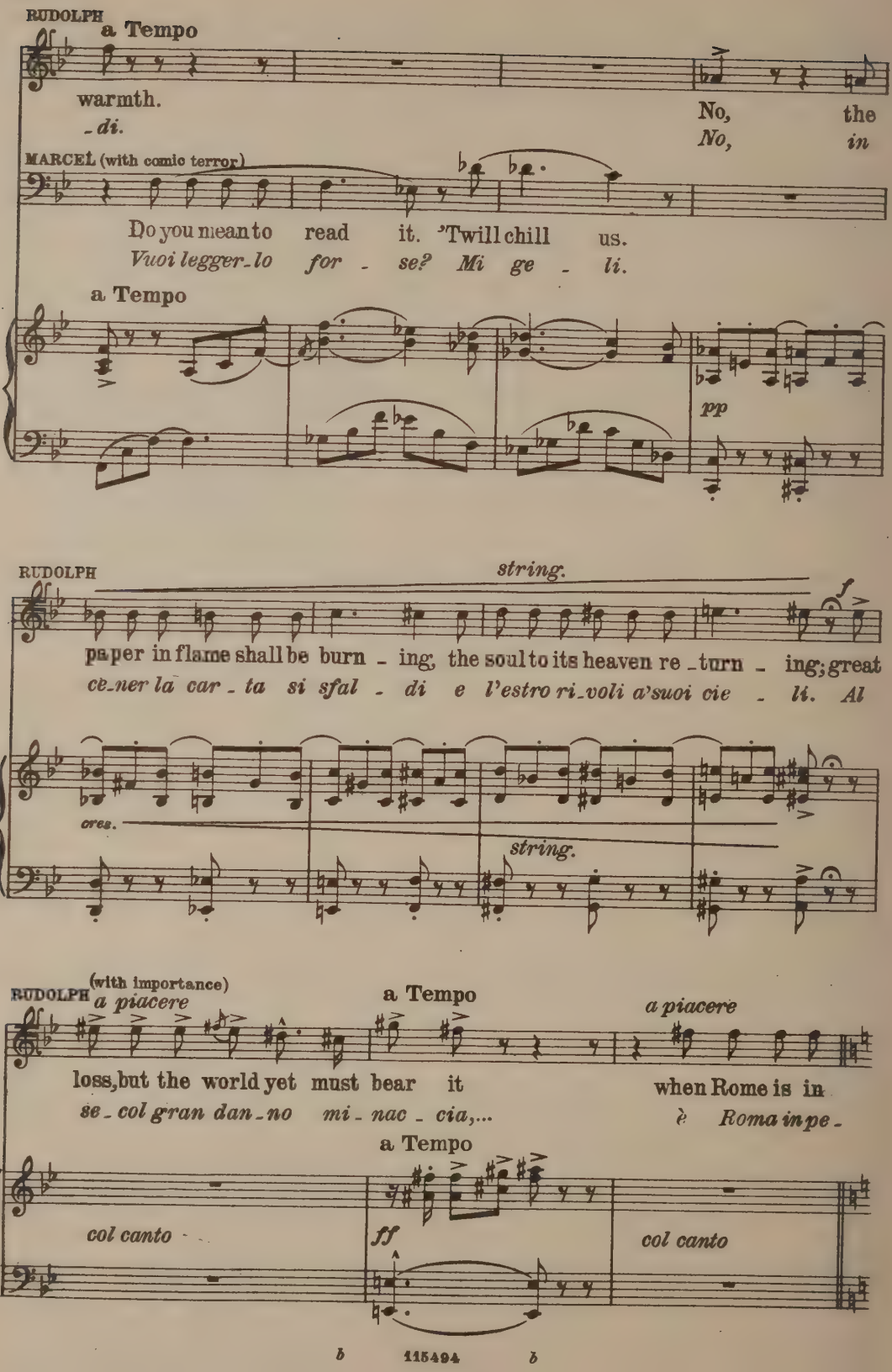

MARCEL
'Tis a ve_ry long time since we paid his law_ful
Le sue ren_di_te o_ne ste da un pez_zo non ri_
2
RUDOLPH
Of what use are the for_ests, all white under the snow?.....
Quel_le sciocche fo_re ste che fan sot_to la ne_ve?
MARCEL
wa_ges.
_ce_ve.
Now,
Ro_
Lo stesso movimento
poco rit.
MARCEL
Ru_dolph, let me tell you a fact that o_ver_
_dol_fo, io vo_glio dir_ti un mio pen_sier pro_
Lo stesso movimento
p
sf
f col canto
RUDOLPH
(approaching Marcel)
a Tempo
And I, Mar_
Ed io, Mar_
a piacere
MARCEL
(blowing on his fingers)
_comes me:
_fon_do:
I'm sim_ply frozen.
Ho un fred_do ca_ne.
a Tempo
ff
ff
col canto
115494


RUDOLPH
-cel, to be quite candid
-cel, non ti na-scondo
I've no faith in the sweat of my brow.
che non cre-do al su-dor del-la fron-te.
3
ff
MARCEL
All my fingers are
Ho ghiac-cia-te le
p staccatissimo
MARCEL
fro-zen
di-ta...
Just as if they'd been touch-ing that
quasi an-cor le te-nes-si im-mol
ff
p stacc.
MARCEL
ice-berg,
-la-te
Touching that block of mar-ble, the heart of
giù in quel-la gran ghiac-cia-ia che è il cuo-re
cres. e string.


RUDOLPH
sempre in tempo
f
Ah! love's a stove con_
L'a_mor è un cu_mi_
MARCEL
(heaves a long sigh, laying aside his palette and brushes, and ceases painting)
false Mu_set_ta!
di Mu_set_ta!
RUDOLPH
_sum_ing a deal of fu_el
_net_to che sciu_pa trop_po...
p
Where the
do_ve
MARCEL
p
Too quickly!
...e in fret_ta!
RUDOLPH
man does the bur_ning
l'uo_mo è fa_sci_na
MARCEL
p
and the wo_man the light_ing:
e la donna è l'a_la_re...
RUDOLPH
rapido
pp As the one becomes ashes
l'u_no brucia in un soffio...
MARCEL
rall.
The oth_er stands and watch_
e l'al_tro sta a guar_da_


RUDOLPH
Mean while, in here we're fro zen
Ma in tan to qui si ge la...
MARCEL
a Tempo
es
re.
And we're
e si
a Tempo
f
RUDOLPH
The Fire must be lighted:
Fuo co ci vio le...
MARCEL
dy ing of hung er!
muo re d'i nc dia!
I
A
(VUOTA)
(seizing a chair and about to break it up.)
(Rudolph energetically resists Marcel's project)
MARCEL
have it!
spet ta...
This crazy chair shall save us.
sa cri fi chiam la sc 4 dia!
(VUOTA)
f
RUDOLPH
(joyous at an idea which has seized him)
(Runs to the table and from below he lifts a bulky manuscript)
Eu re ka!
Eu re ka!
Yes!
Sì!
MARCEL
You've found it?
Tro va sti?
(VUOTA)


RUDOLPH
A Tempo come prima
When gen - ius is rous - ed, i -
A - guz - za l'in - ge - gno. L'i -
A Tempo come prima
p
RUDOLPH
Opp.
flash - - es
- deas come fast and fur - ious.....
- de - a vam - pi in fiam - ma.....
(pointing to his picture)
No;
No.
MARCEL
Let's burn the Red Sea!.....
Bru - ciamo il Mar Ros - so?
espressivo
RUDOLPH
think what a stench 'twould oc - cas - ion!
Puz - za la te - la di - pin - ta.
But my
Il mio
RUDOLPH
rit.
dra - ma..... my beauti - ful dra - ma shall give..... us
dram - ma,..... l'arden - te mio dram - ma ci scal - - -
m.d.
rit.
col canto


RUDOLPH
a Tempo
warmth.
-di.
No, the
No, in
MARCEL (with comic terror)
Do you mean to read it. 'Twill chill us.
Vuoi legger-lo for - se? Mi ge - li.
a Tempo
pp
RUDOLPH
string.
paper in flame shall be burn - ing, the soul to its heaven re-turn - ing; great
ce-ner la car - ta si sfal - di e l'estro ri-voli a'suoi cie - li. Al
cres.
string.
RUDOLPH
(with importance)
a piacere
a Tempo
a piacere
loss, but the world yet must bear it
when Rome is in
se - col gran dan-no mi - nac - cia,...
è Roma in pe -
a Tempo
col canto
ff
col canto

RUDOLPH (gives Marcel a portion of the manuscript)

peril! Well, here is the
riglio! *A te l'at-to*

(with exaggeration)

MARCEL

Great soul!
Gran cor!

5 a Tempo

fp *dolcissimo*

RUDOLPH

first act. Tear it.
pri - mo. *Straccia.*

MARCEL

Good! And
Qua. *Ac-*

p

MARCEL (Rudolph strikes a flint on steel, lights a candle and goes to the stove with Marcel; together they

light it.
-cen di.

f

set fire to a part of the manuscript thrown into the fireplace, then both draw up their chairs and sit down, delightedly warming themselves.)

RUDOLPH

How joyous the rays!
Che lie - to ba - glior!

MARCEL

How cheerful the
Che lie - to ba -

p *f*

(The door at the back opens violently and Colline enters woking frozen, stamping his feet and throwing angrily on the table a bundle of books

MARCEL

blaze!
glior!

6

ff un po' sostenuto

a Tempo

COLLINE tied up in a handkerchief.)

f

Sure - ly miracles
Già dell'Apoca -

f

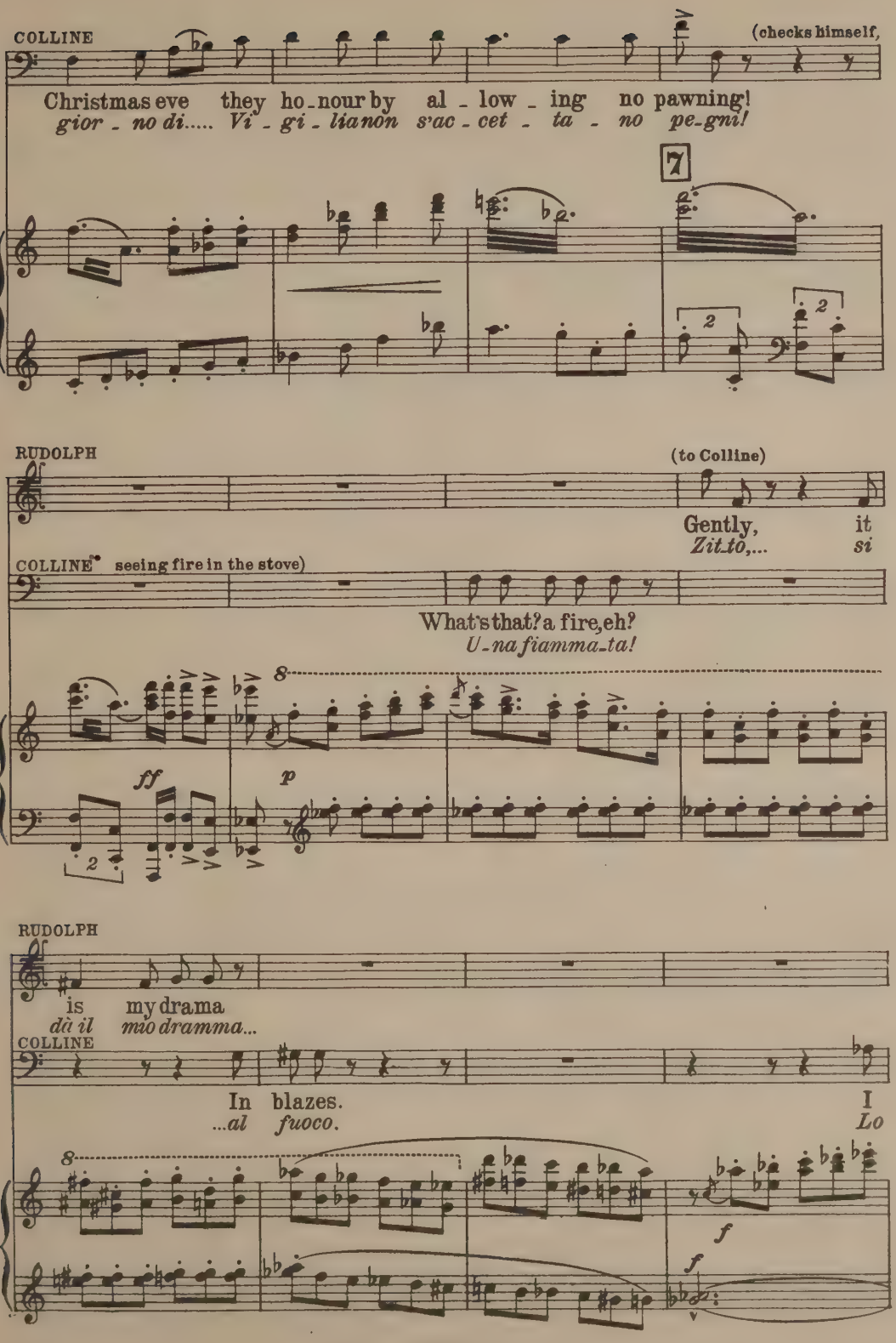
COLLINE

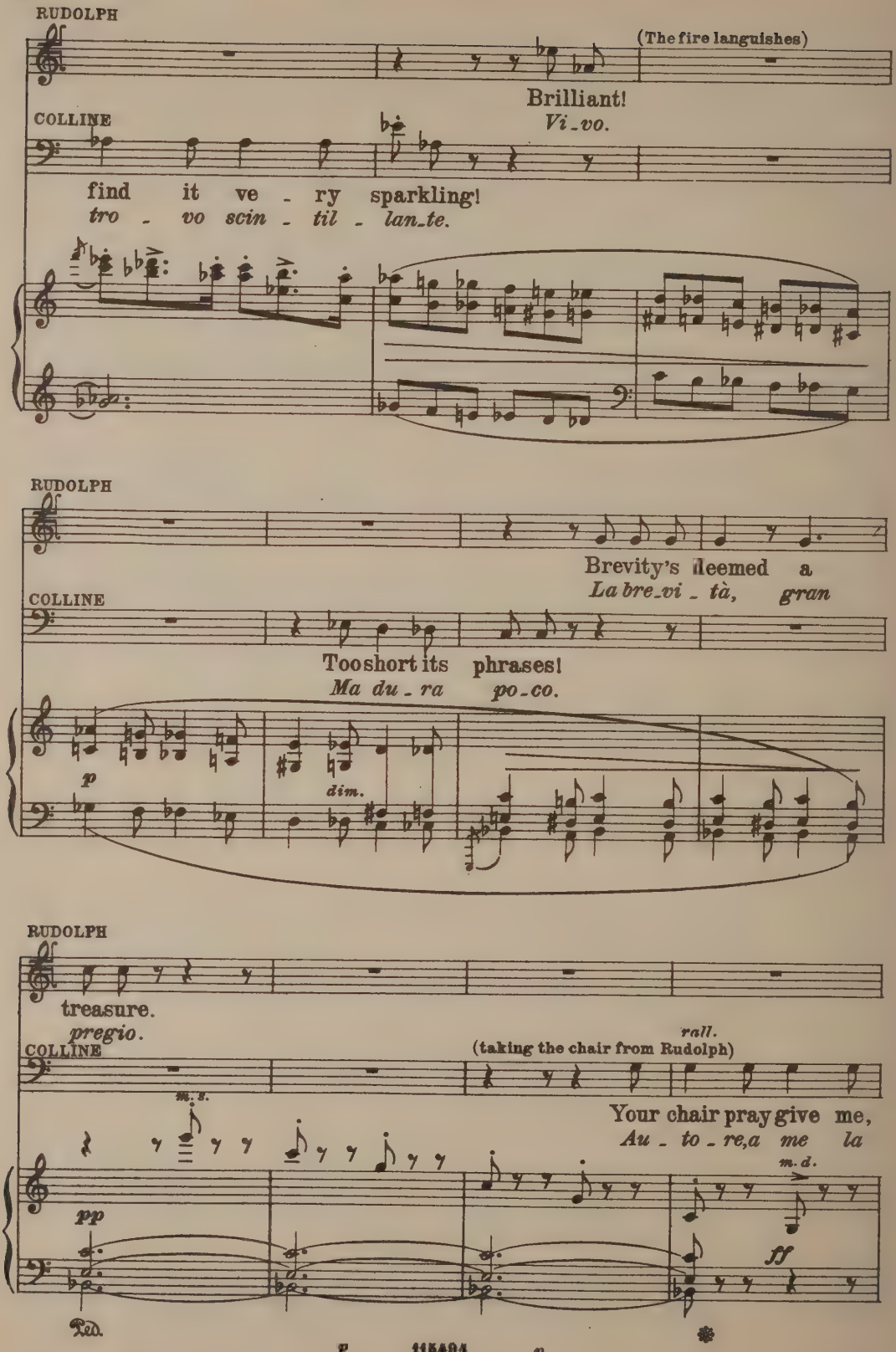
A - po - ca - lyp - tic are dawning!
- lisse appa - ri - scono i se - gni.

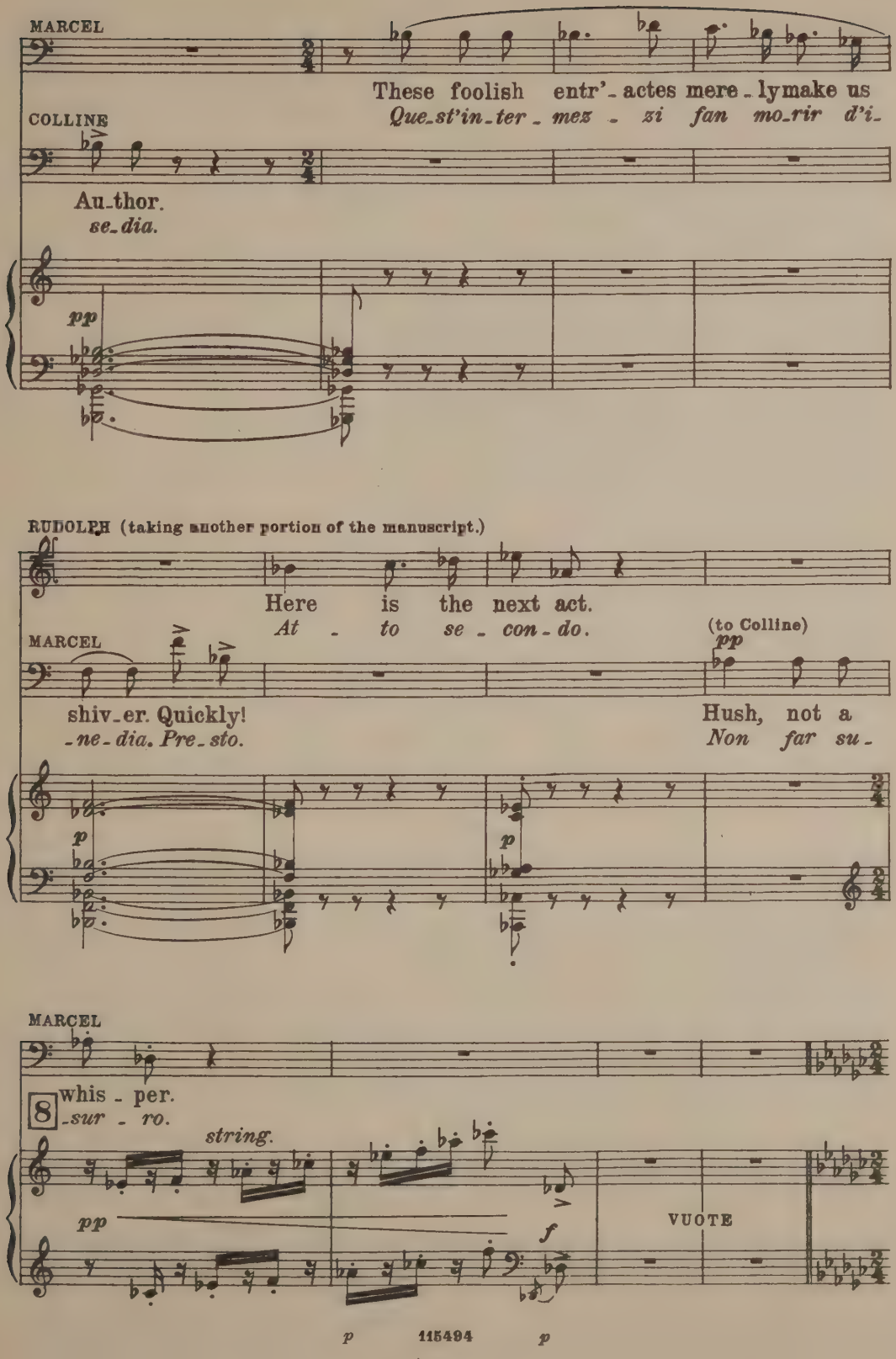
For,
In

ff

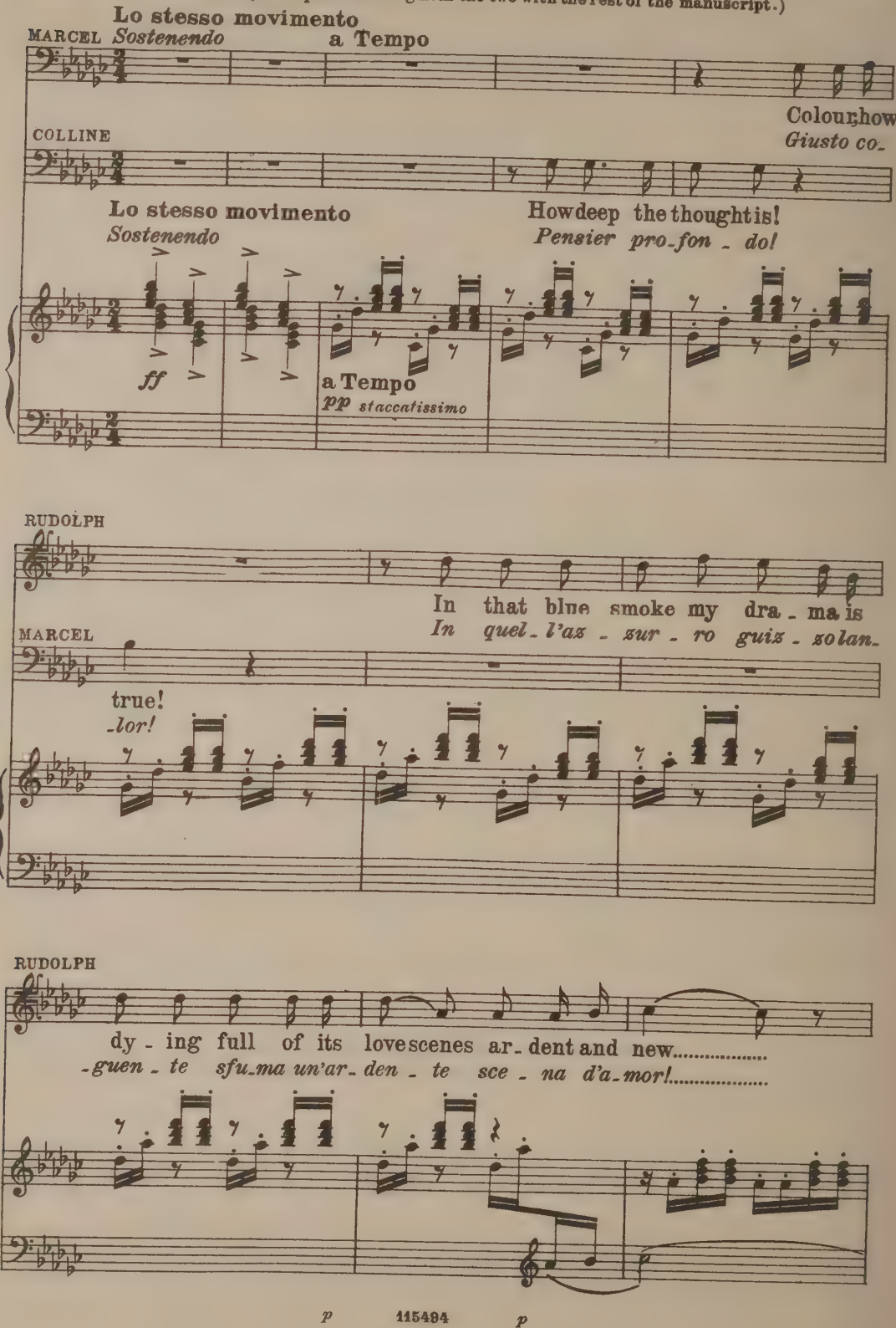
p *p*

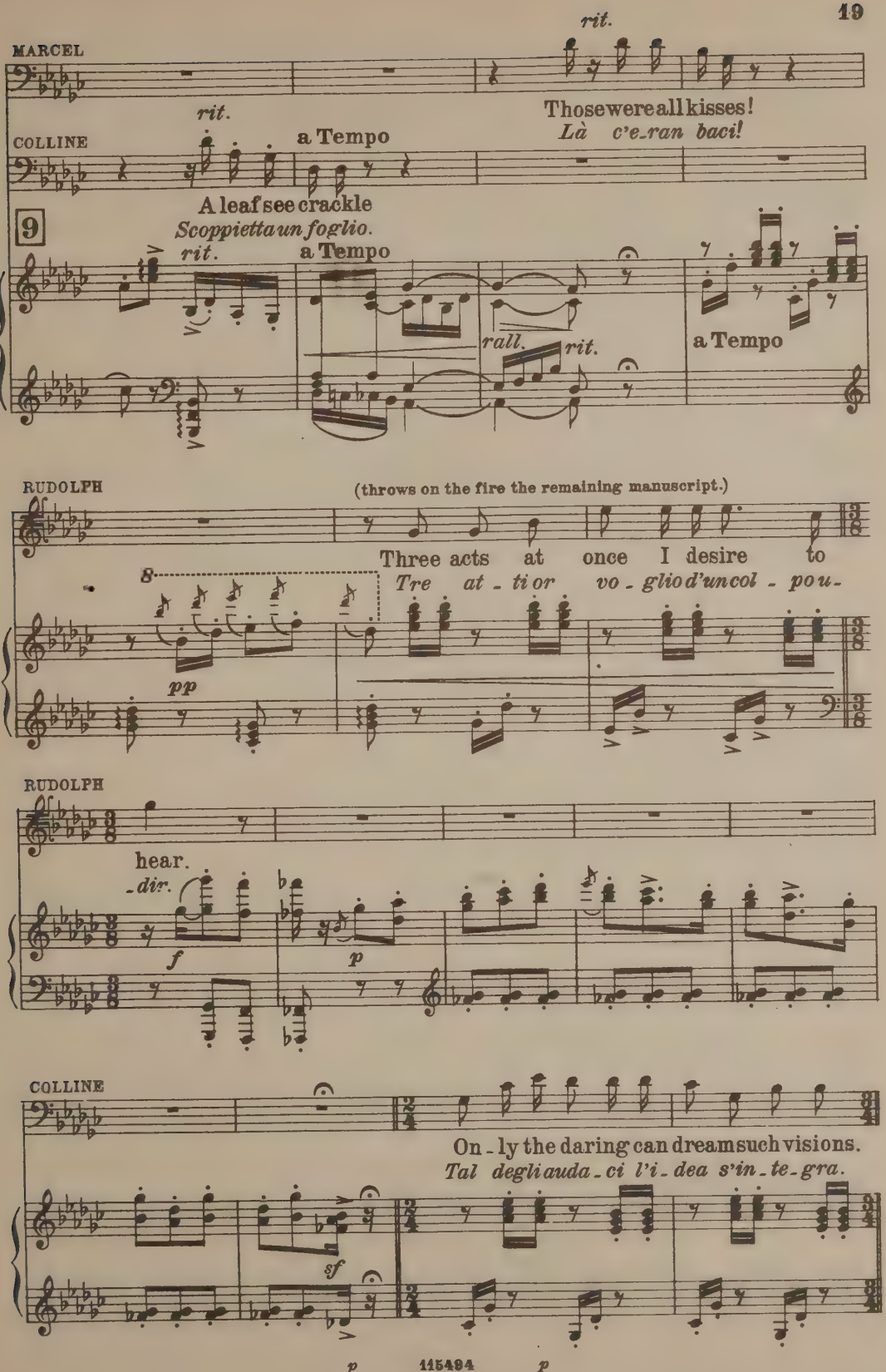

COLLINE
(checks himself,
Christmas eve they ho-nour by al-low-ing no pawning!
gior-no di..... Vi-gi-lia non s'ac-cet-ta-no pe-gni!
7
RUDOLPH
(to Colline)
Gently, it
Zit-to,... si
COLLINE (seeing fire in the stove)
What's that? a fire, eh?
U-na fiamma-ta!
8
ff
p
RUDOLPH
is my drama
dà il mio dramma...
COLLINE
In blazes. I
...al fuoco. Lo
8
f
f
p
115494
p

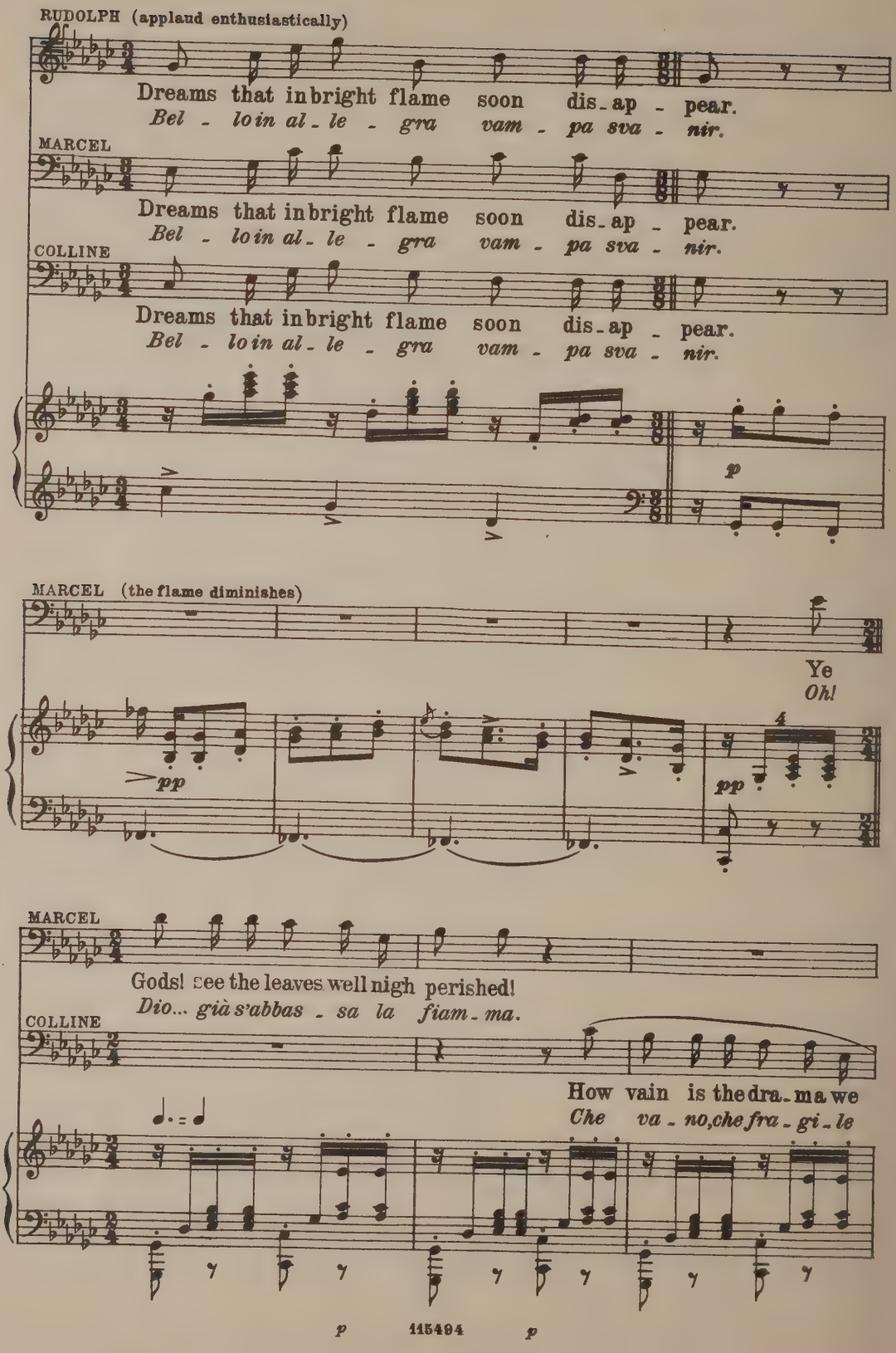

RUDOLPH
(The fire languishes)
Brilliant!
Vi_vo.
COLLINE
find it ve_ry sparkling!
tro_vo scin_til_lan_te.
RUDOLPH
Brevity's deemed a
La bre_vi_tà, gran
COLLINE
Too short its phrases!
Ma du_ra po_co.
p
dim.
RUDOLPH
treasure.
pregio.
rall.
COLLINE
(taking the chair from Rudolph)
Your chair pray give me,
Au_to_re,a me la
m.s.
m.d.
pp
ff
Ped.

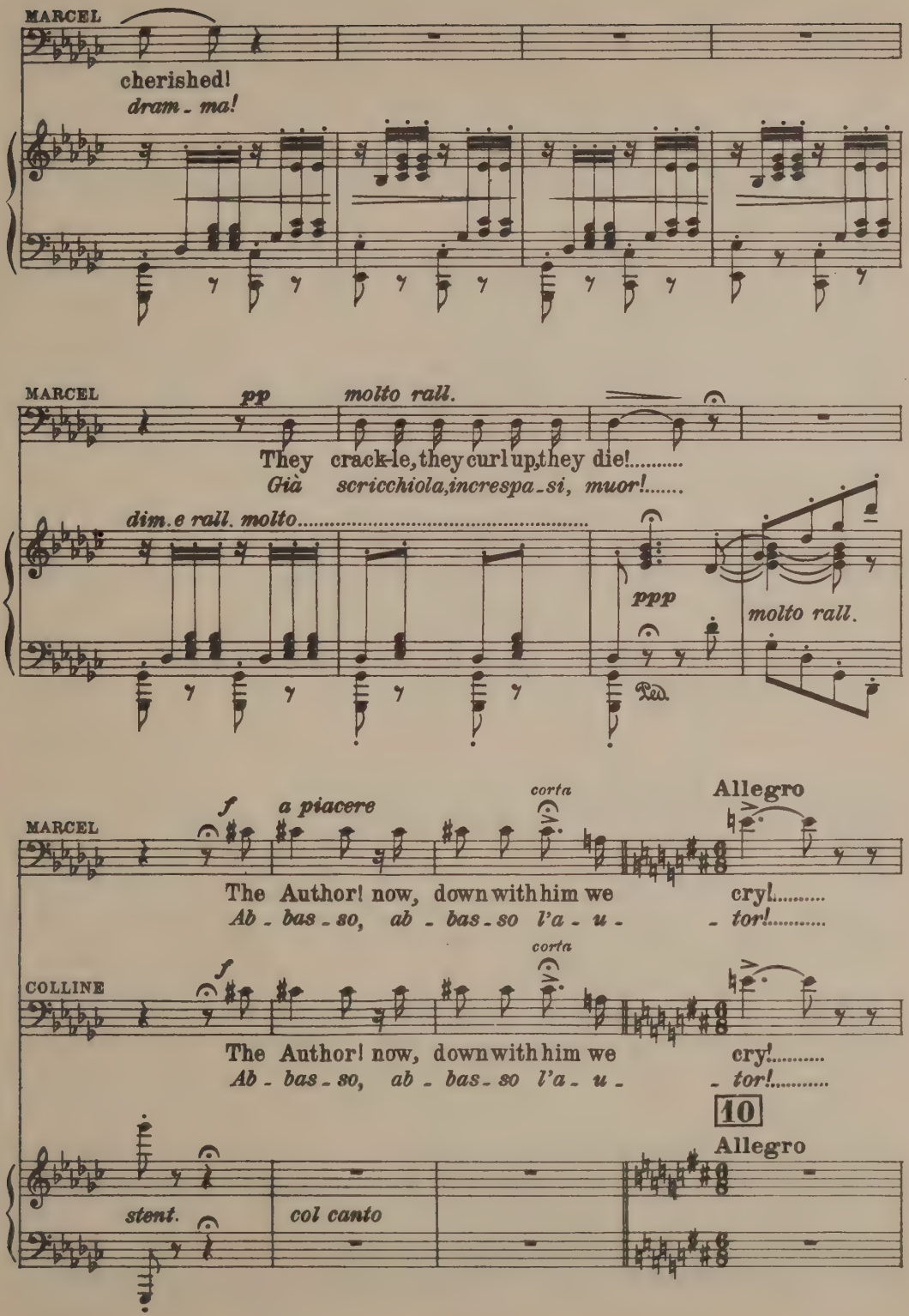

MARCEL
These foolish entr'- actes mere - ly make us
Que-st'in-ter - mez - zi fan mo-rir d'i-
COLLINE
Au-thor.
se-dia.
pp
RUDOLPH (taking another portion of the manuscript.)
Here is the next act.
At - to se - con - do.
MARCEL
(to Colline)
pp
shiv-er. Quickly!
-ne-dia. Pre-sto.
Hush, not a
Non far su-
p
p
MARCEL
8
whis - per.
-sur - ro.
string.
pp
f
VUOTE
p
115494
p

(Rudolph tears up the manuscript and throws it on the fireplace, the flame revives. Colline moves his chair nearer and warms his hands, Rudolph is standing near the two with the rest of the manuscript.)

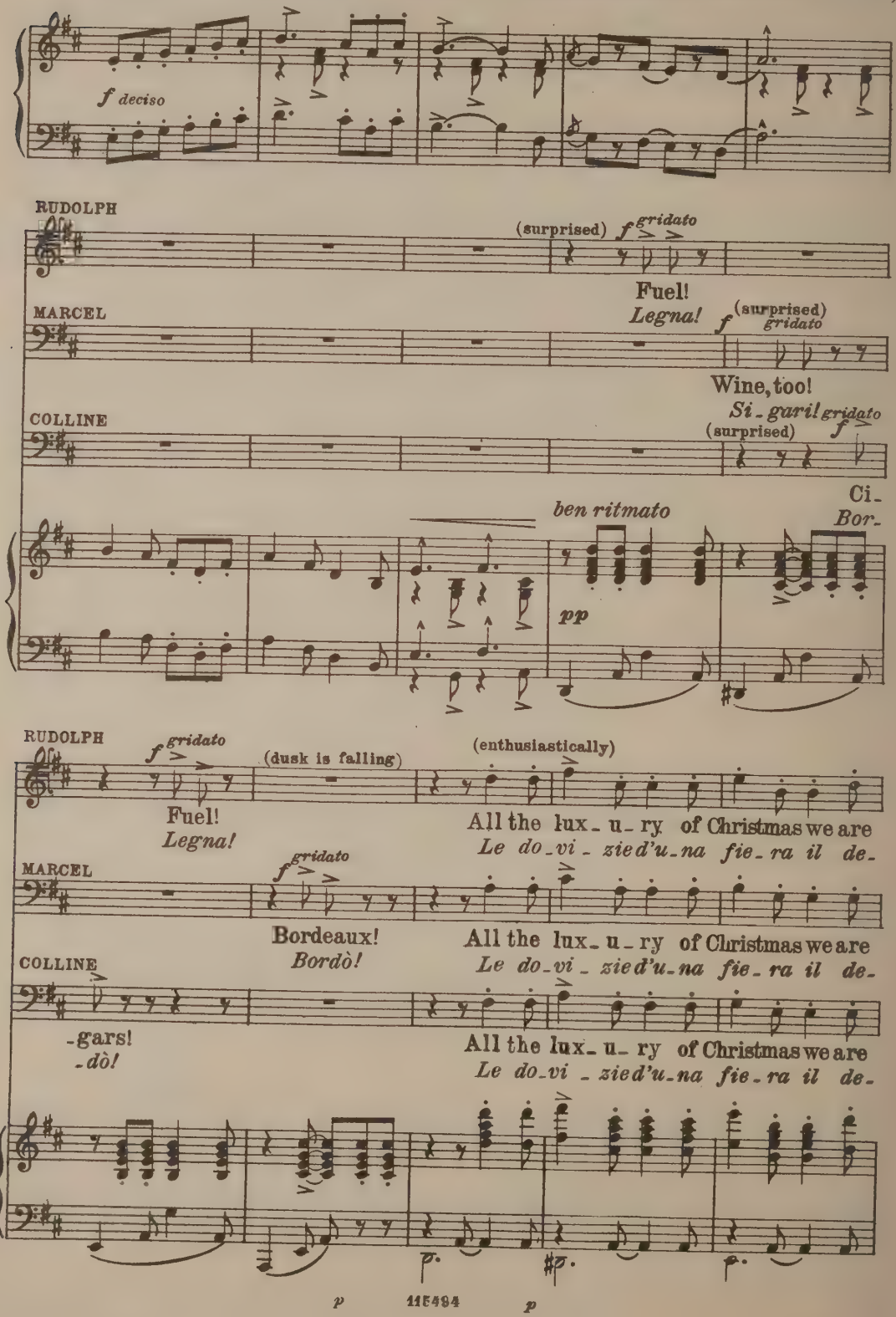



rit.
MARCEL
Thosewereallkisses!
Là c'e-ran baci!
rit.
a Tempo
COLLINE
A leafseecrackle
Scoppiettaun foglio.
9
rit.
a Tempo
rall.
rit.
a Tempo
RUDOLPH
(throws on the fire the remaining manuscript.)
Three acts at once I desire to
Tre at - ti or vo - glio d'uncol - po u-
8
pp
RUDOLPH
hear.
-dir.
f
p
COLLINE
On - ly the daring can dream such visions.
Tal degli auda - ci l'i - dea s'in - te - gra.
sf
p
115494
p


RUDOLPH (applaud enthusiastically)
Dreams that in bright flame soon dis-ap-pear.
Bel - lo in al - le - gra vam - pa sva - nir.
MARCEL
Dreams that in bright flame soon dis-ap-pear.
Bel - lo in al - le - gra vam - pa sva - nir.
COLLINE
Dreams that in bright flame soon dis-ap-pear.
Bel - lo in al - le - gra vam - pa sva - nir.
p
MARCEL (the flame diminishes)
Ye
Oh!
pp
pp
MARCEL
Gods! see the leaves well nigh perished!
Dio... già s'abbas - sa la fiam - ma.
COLLINE
How vain is the dra-ma we
Che va - no, che fra - gi - le
p
115494
p


MARCEL
cherished!
dram - ma!
MARCEL
pp
molto rall.
They crack-le, they curl up, they die!.....
Già scricchiola, increspa - si, muor!.....
dim. e rall. molto.....
ppp
molto rall.
Ped.
MARCEL
f
a piacere
corta
Allegro
The Author! now, down with him we cry!.....
Ab - bas - so, ab - bas - so l'a - u - tor!.....
COLLINE
f
corta
The Author! now, down with him we cry!.....
Ab - bas - so, ab - bas - so l'a - u - tor!.....
10
Allegro
stent.
col canto
p
115484
p

(From the middle door enter two boys, one bearing food, wine and cigars, the other a faggot of wood. At the noise, the three at the fire turn round, and with a cry of wonder they dart on the provisions borne by the boys and deposit them on the table; Colline takes the wood and carries it near the stove.)



RUDOLPH

(Exeunt the two boys)

destined yet to know.
-stin ci de - sti - nò.

MARCEL

fa-ted yet to know.
-stin ci de - sti - nò.

(enters with a triumphant air.) (throwing some coins on the ground)

SCHAUNARD *tonante*

ff Such wealth in the ba - lance Outweighs the Bank of
La ban-ca di Fran - cia per vo - i si sbi-

COLLINE

fa-ted yet to know.
-stin ci de - sti - nò.

f

MARCEL (Picking up the coins) (incredulously)

Tin me - dals? in-
Son pez - zi di

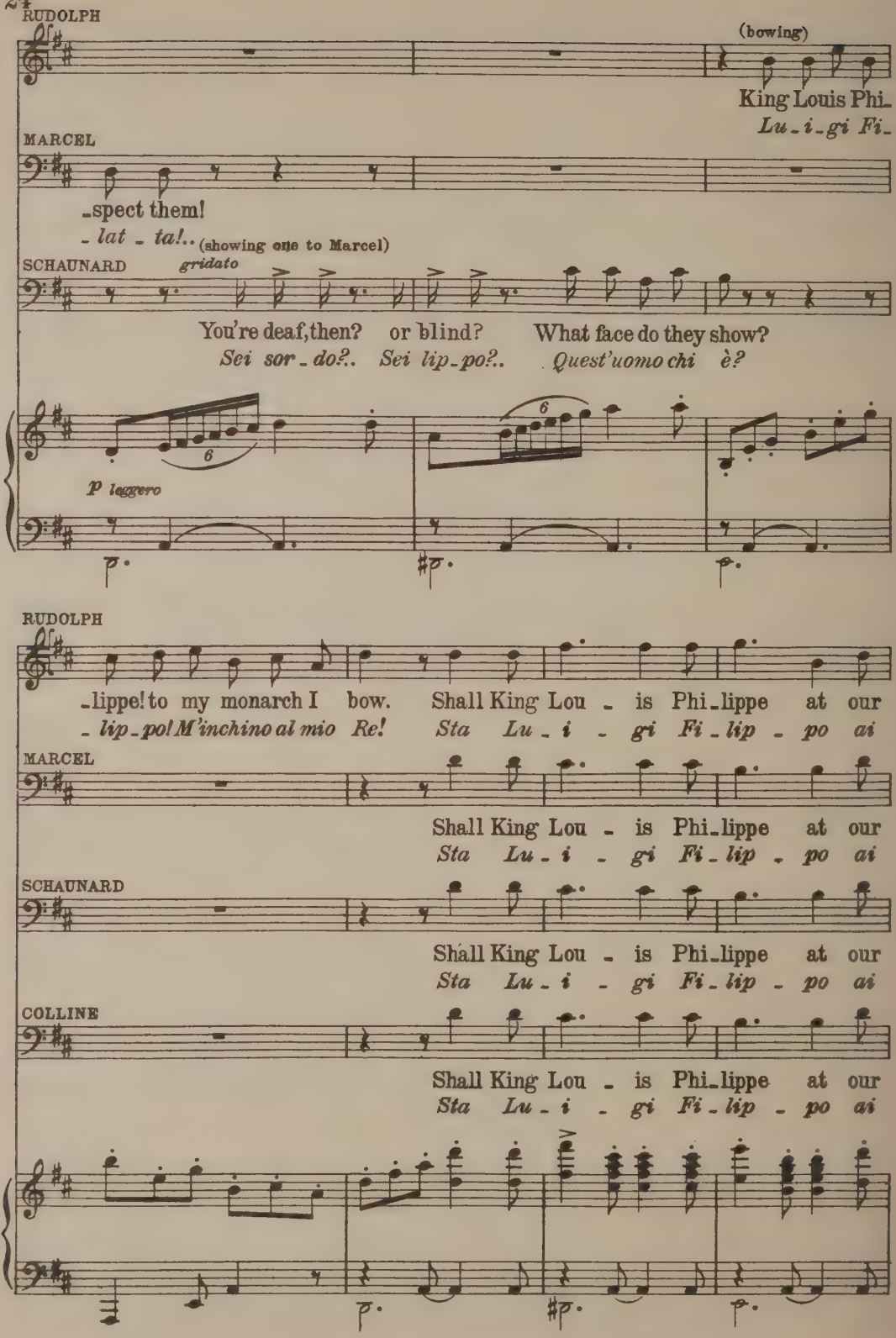
SCHAUNARD

France.....
-lan - cia.

COLLINE

Then take them, then take them!
Rac-cat-ta, rac - cat - ta!..

p 115494 *p*


RUDOLPH
(bowing)
King Louis Phi-
Lu-i-gi Fi-
MARCEL
-spect them!
-lat-ta!.. (showing one to Marcel)
SCHAUNARD
gridato
You're deaf, then? or blind? What face do they show?
Sei sor-do?. Sei lip-po?. Quest'uomo chi è?
p leggero
RUDOLPH
-lippe! to my monarch I bow. Shall King Lou-is Phi-lippe at our
-lip-po! M'inchino al mio Re! Sta Lu-i-gi Fi-lip-po ai
MARCEL
Shall King Lou-is Phi-lippe at our
Sta Lu-i-gi Fi-lip-po ai
SCHAUNARD
Shall King Lou-is Phi-lippe at our
Sta Lu-i-gi Fi-lip-po ai
COLLINE
Shall King Lou-is Phi-lippe at our
Sta Lu-i-gi Fi-lip-po ai

RUDOLPH (They place the money on the table)

feet thus lie low?
no - stri.... piè!

MARCEL

feet thus lie low?
no - stri.... piè!

SCHAU.

feet thus lie low?
no - stri.... piè!

COLLINE

feet thus lie low?
no - stri.... piè!

f

(continues to recount his good luck; the others do not listen to him, but go on arranging everything on the table)

SCHAU.

Now I'll explain; This gold here, or ra-ther silver
Or vi di-rò: que-st'o-ro... o meglio, argento ..

p 11 *p*

MARCEL (putting wood on the stove)

p

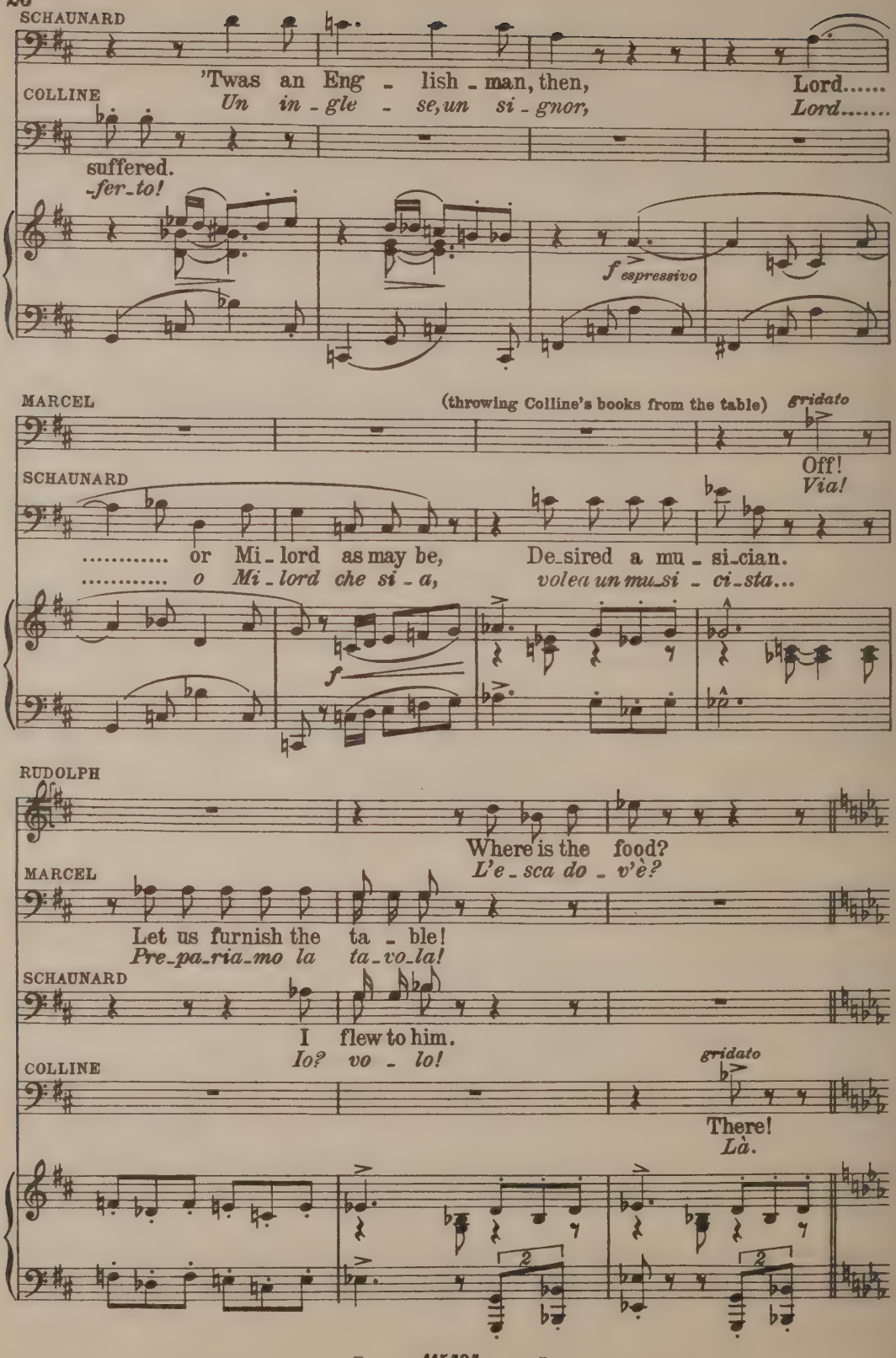
First the stove to re-plenish.
Ri-scal-diamo il ca-mino!

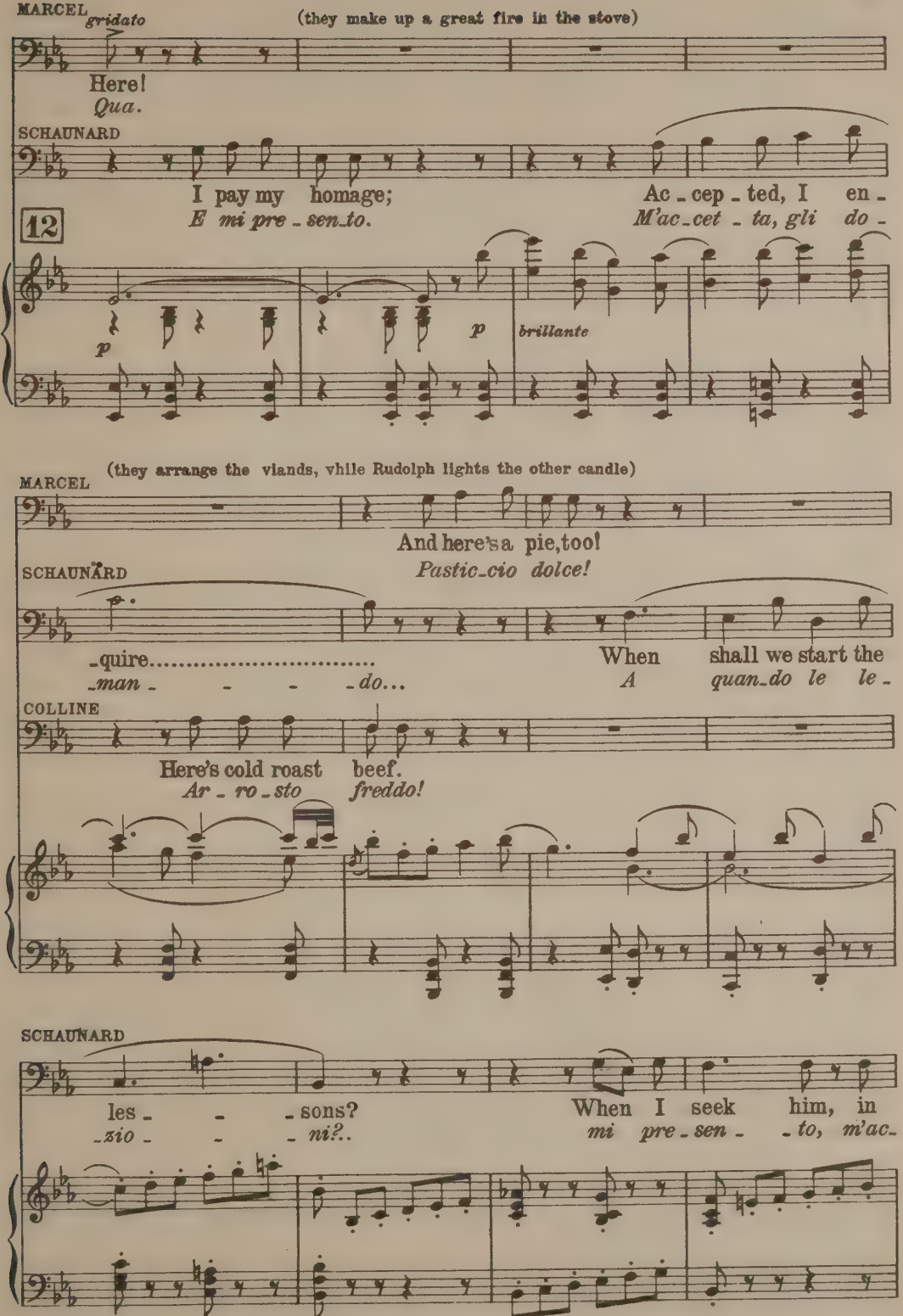
SCHAUNARD

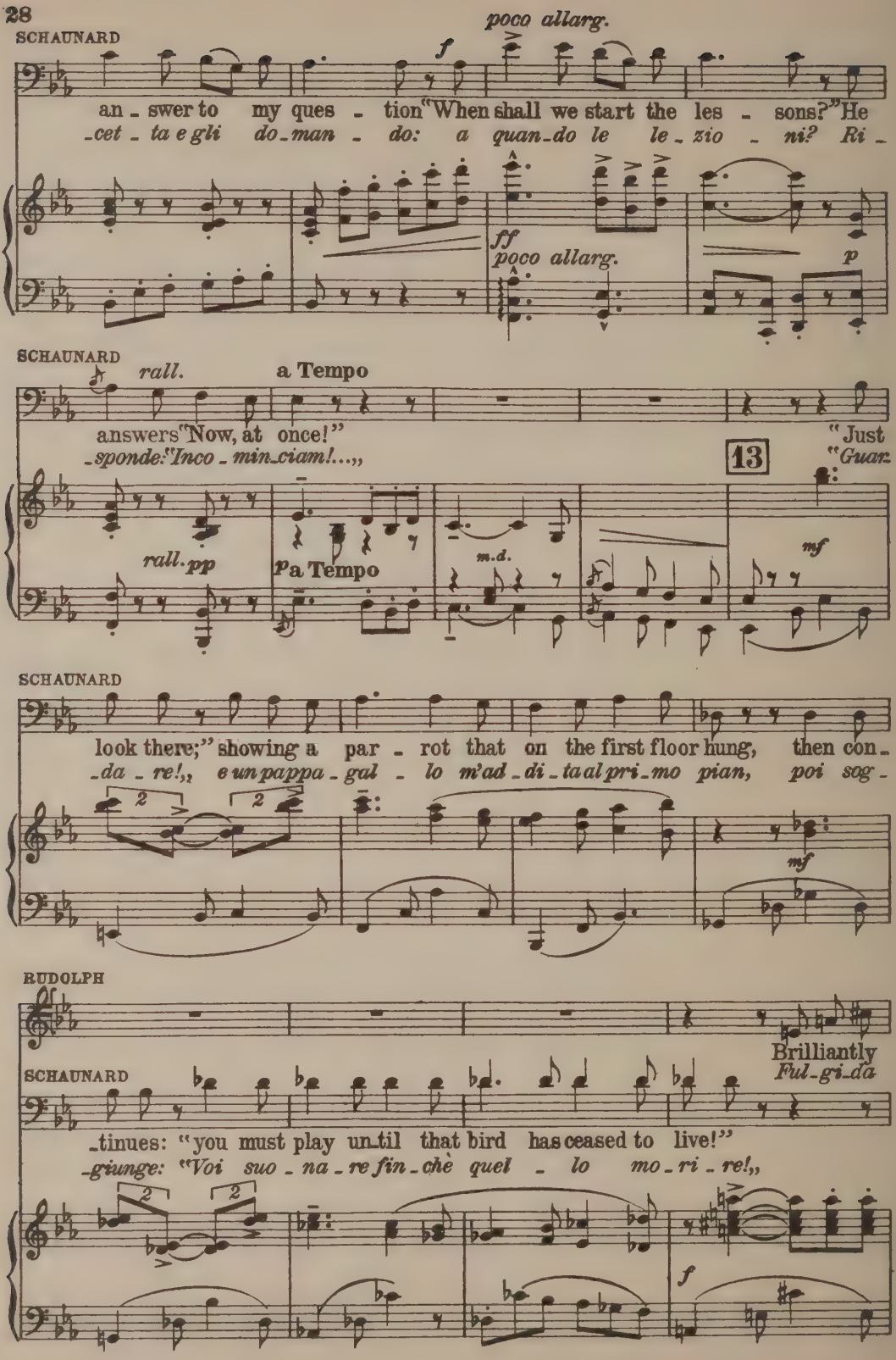
has its own no-ble sto-ry.
ha la sua bra-va i-storia...

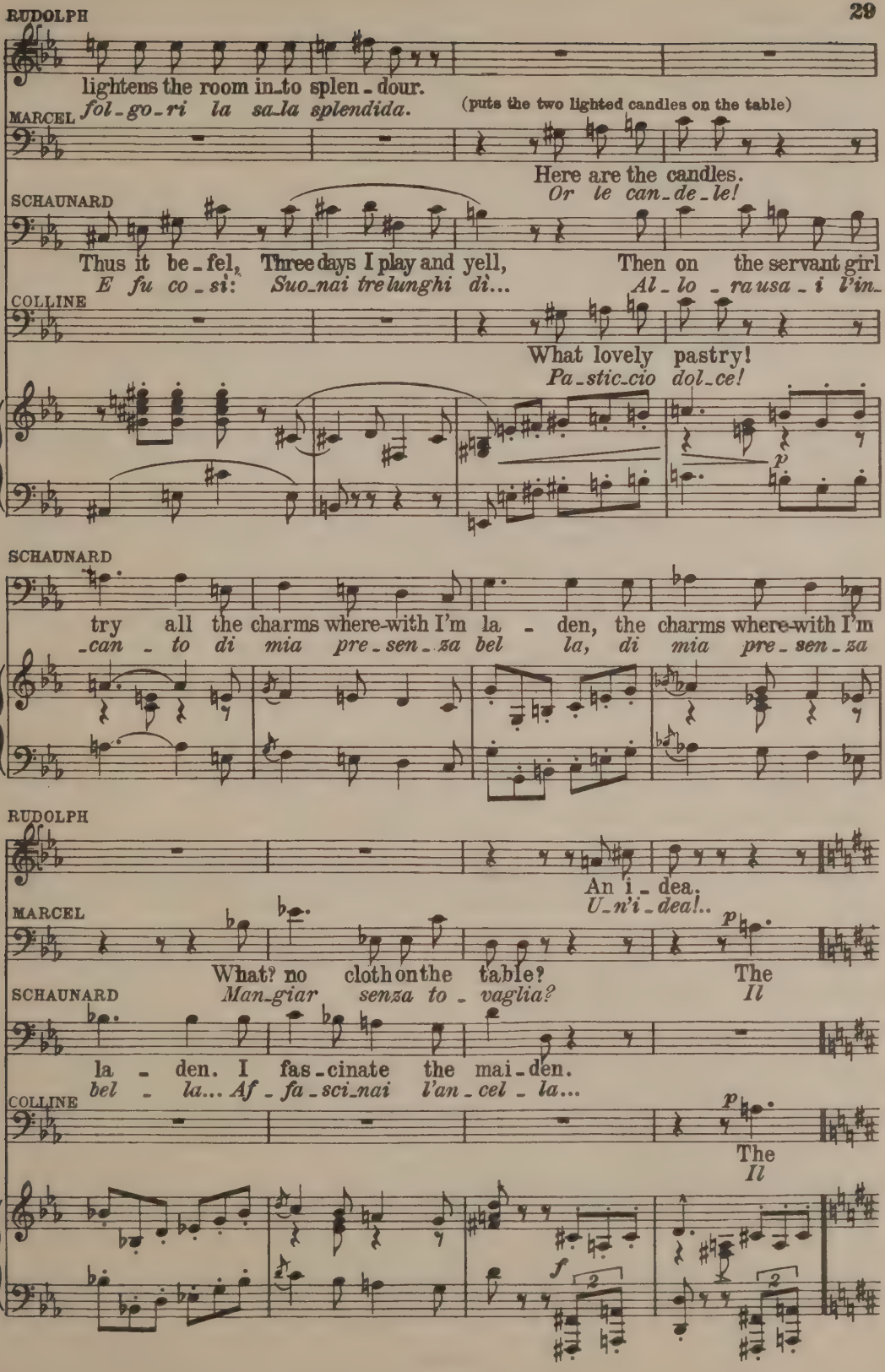
COLLINE *p*

So much cold has he
Tan to freddo ho sof-


SCHAUNARD
'Twas an Eng - lish - man, then,
Lord.....
COLLINE
Un in - gle - se, un si - gnor,
Lord.....
suffered.
-fer-to!
f espressivo
MARCEL
(throwing Colline's books from the table)
gridato
Off!
Via!
SCHAUNARD
..... or Mi - lord as may be,
De-sired a mu - si-cian.
..... o Mi - lord che si - a,
volea un mu-si - ci-sta...
f
RUDOLPH
Where is the food?
L'e - sca do - v'è?
MARCEL
Let us furnish the ta - ble!
Pre-pa-ria-mo la ta-vo-la!
SCHAUNARD
I flew to him.
Io? vo - lo!
COLLINE
gridato
There!
Là.
2
2


MARCEL
gridato
(they make up a great fire in the stove)
Here!
Qua.
SCHAUNARD
I pay my homage;
E mi pre - sen - to.
Ac - cep - ted, I en -
M'ac - cet - ta, gli do -
12
p
p
brillante
MARCEL
(they arrange the viands, while Rudolph lights the other candle)
And here's a pie, too!
Pastic - cio dolce!
SCHAUNARD
- quire.....
- man - - - - do...
When shall we start the
A quan - do le le -
COLLINE
Here's cold roast beef.
Ar - ro - sto freddo!
SCHAUNARD
les - - - sons?
- zio - - - ni?..
When I seek him, in
mi pre - sen - - to, m'ac -


poco allarg.
SCHAUNARD
an - swer to my ques - tion "When shall we start the les - sons?" He
-cet - ta e gli do-man - do: a quan-do le le - zio - ni? Ri -
f
ff
poco allarg.
p
SCHAUNARD
rall.
a Tempo
answers "Now, at once!"
-sponde: "Inco - min-ciam!...,,
"Just
"Guar
13
rall. pp
p a Tempo
m.d.
mf
SCHAUNARD
look there;" showing a par - rot that on the first floor hung, then con -
-da - re!,, e un pappa - gal - lo m'ad - di - ta al pri - mo pian, poi sog -
2
2
mf
RUDOLPH
Brilliantly
SCHAUNARD
Ful - gi - da
-tinues: "you must play un-til that bird has ceased to live!"
-giunge: "Voi suo - na - re fin - chè quel - lo mo - ri - re!,,
2
2
f


RUDOLPH
lightens the room in_to splen_dour.
MARCEL
fol_go_ri la sa_la splendida.
(puts the two lighted candles on the table)
Here are the candles.
Or le can_de_le!
SCHAUNARD
Thus it be_fel, Three days I play and yell, Then on the servant girl
E fu co_sì: Suo_nai tre lunghi dì... Al_lo_ra usa_i l'in_
COLLINE
What lovely pastry!
Pa_stic_cio dol_ce!
p
SCHAUNARD
try all the charms where-with I'm la_den, the charms where-with I'm
_can_to di mia pre_sen_za bel la, di mia pre_sen_za
RUDOLPH
An i_dea.
U_n'i_dea!..
MARCEL
p
What? no cloth on the table? The
SCHAUNARD
Man_giar senza to_vaglia? Il
la_den. I fas_cinate the mai_den.
bel_la... Af_fa_sci_nai l'an_cel_la...
COLLINE
p
The
Il
f
2
2

RUDOLPH

Excellent paper! One eats a meal and

Ot_ti_ma carta... Si mangiae si di _

MARCEL

"Con_stitu_tion_al!"

"Co_stitu_zio_nal!,,

SCHAUNARD

With pars_ley I ap_proach..... the

*Gli pro_pinai prez_ze _ _ _mo_*

COLLINE

"Con_stitu_tion_al!"

"Co_stitu_zio_nal!,,

14

8

p dolce e brillante

ff

(arranging the newspapers as a table-cloth, Rudolph and Marcel bring the four chairs to the table while Colline busies himself about the eatables)

RUDOLPH

swallows news at same time

_vo_ra u_n'ap_pen_di _ ce!

SCHAU.

p

bird. His beak Lo _ ri _ to o_pens, Lo_

*_lo... Lo _ ri _ to al _ lar _ gò l'a_li, Lo_*

SCHAUNARD

Meno

poco allarg.

_ri _ to's wings outspread, Lo_ri _ to opens his beak, A lit _ tle piece of

*_ri _ to allar _ gò l'a _ li, Lo_ri_to il bec _ co aprì, Un po _ co di prez_*

a Tempo

Meno

f risoluto

poco allarg.

(seeing that no one is listening, grasps Colline as he passes with a plate)

SCHAUNARD

(pettishly)

parsley gulps, as So-crates is dead..... The de-vil fly a-

-ze-mo-lo, da So-crate mo-ri!..... Che il dia-vo-lo vi

COLLINE

Who?

Chi?

SCHAUNARD *Opp.*

(seeing the rest in the act of commencing to eat the cold pie.)

Poco meno

-way with you en-tire - - -ly. What are you

por-ti tut-ti quan- - -ti! Ed or che

15

leggero Poco meno

(with solemn gesture extends his hand over the pie and prevents his friends from eating it, then takes the eatables from the table,

SCHAUNARD *gridato*

do - - ing? No! dain-ties of this kind Are but the stored-up

fa - - te? No! Que-ste ci-ba-rie so-no la sal-me-

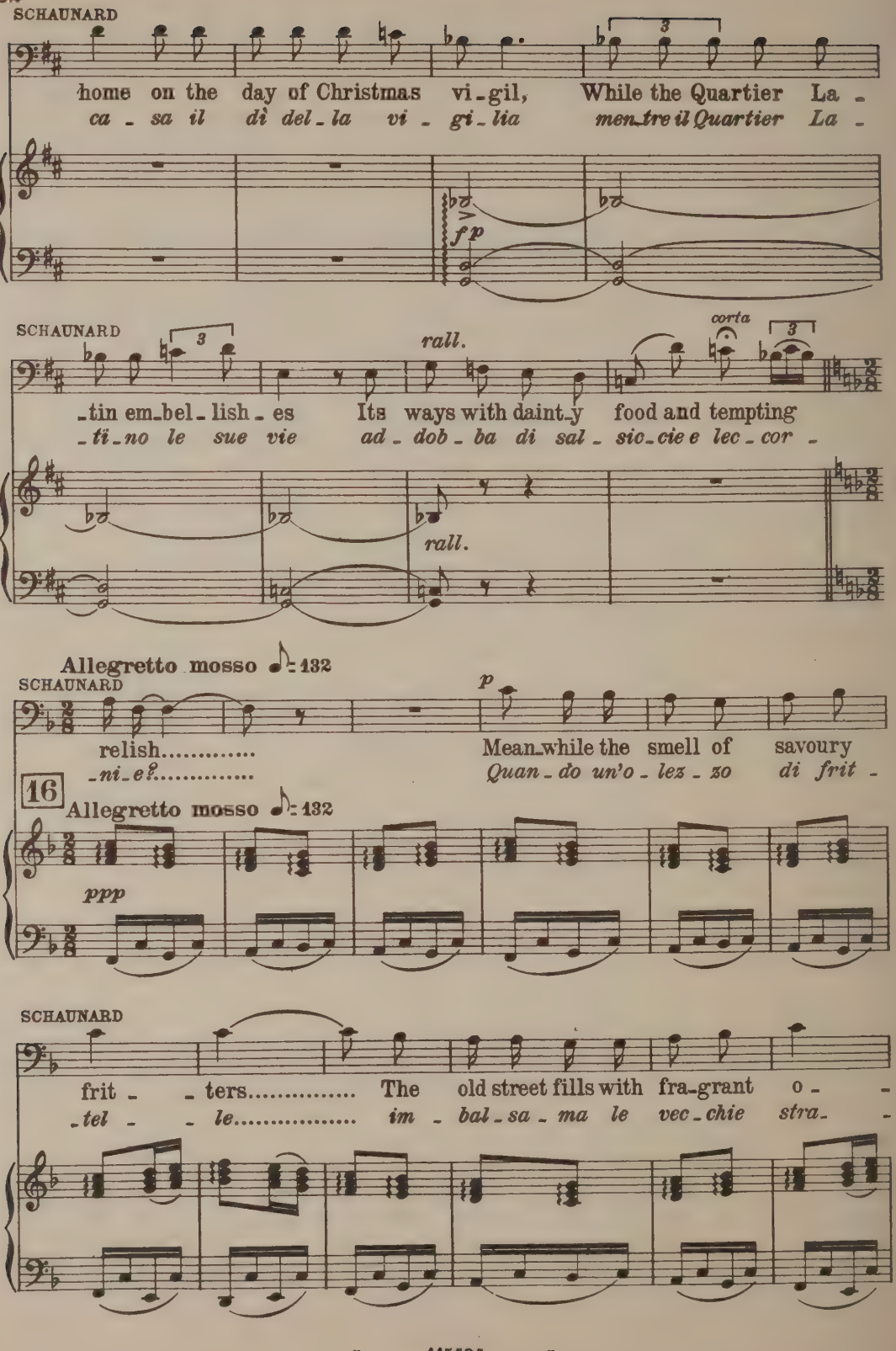
and puts them in the cupboard) *rall:..... a piacere*

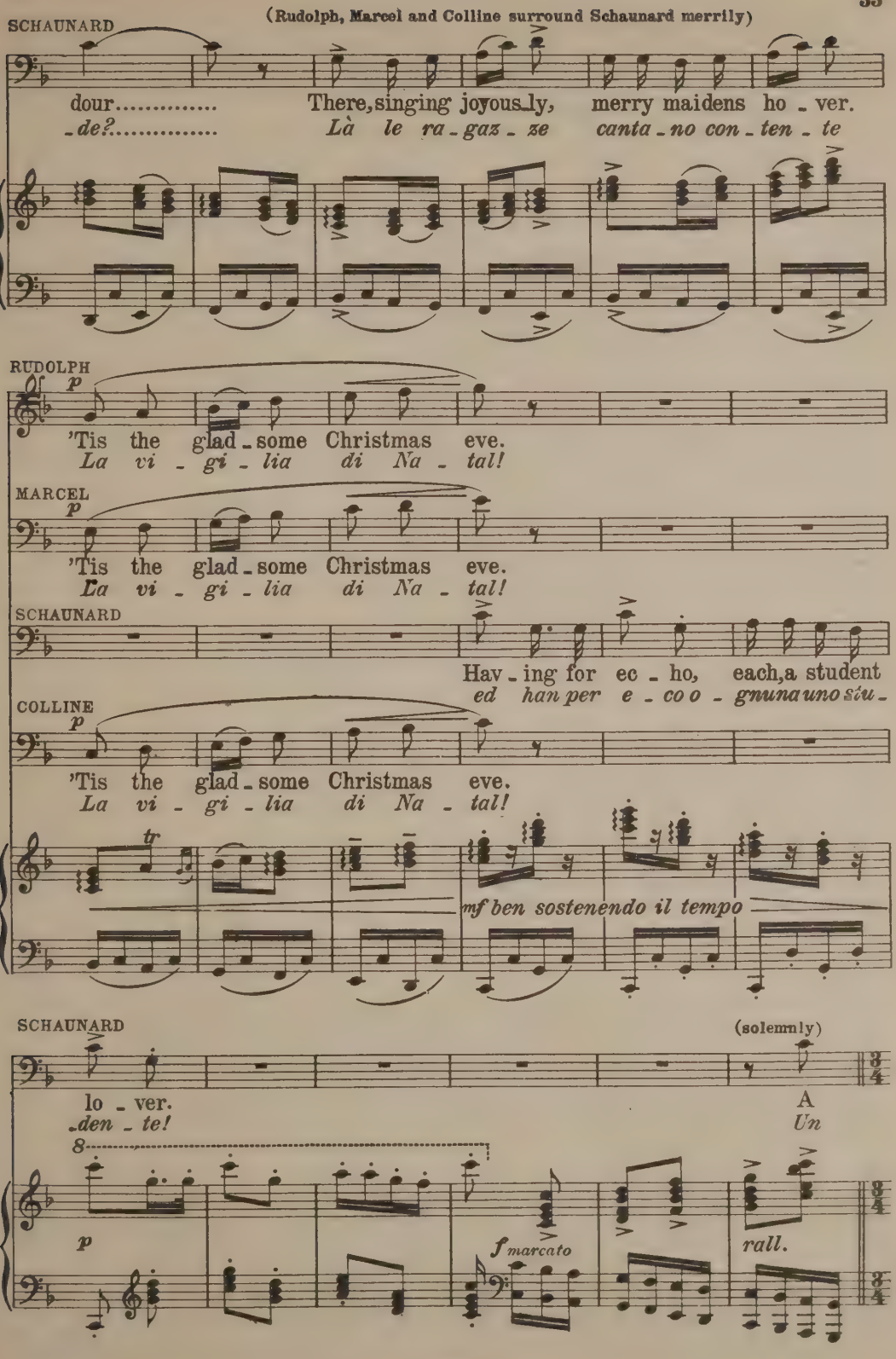
SCHAUNARD

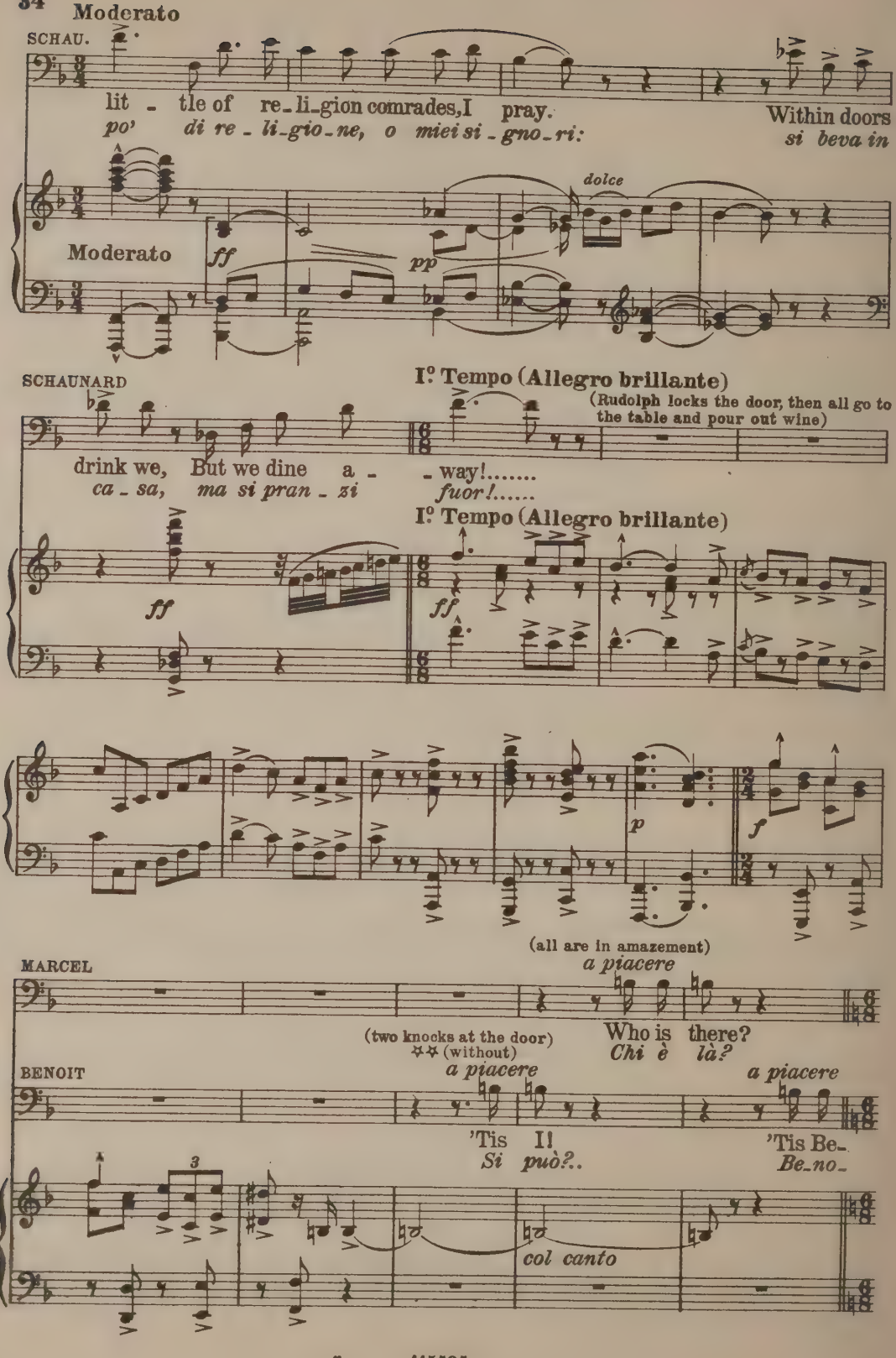
fod-der saved for the morrow. Fraught with gloom and sor-row: To dine at

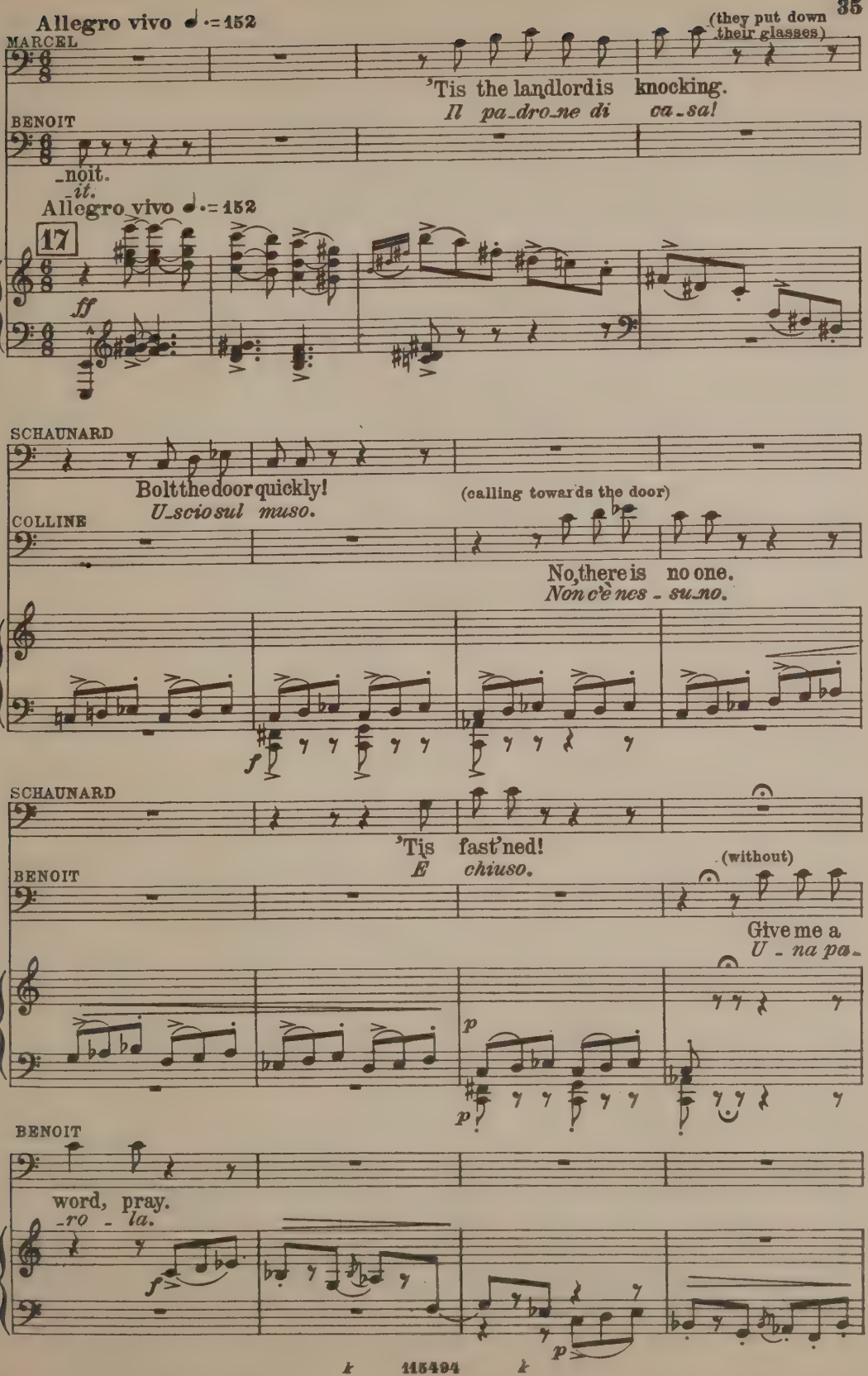
-ri-a pei dì fu-tu-ri te-ne-bro-sie o-scu-ri. Pranzare in

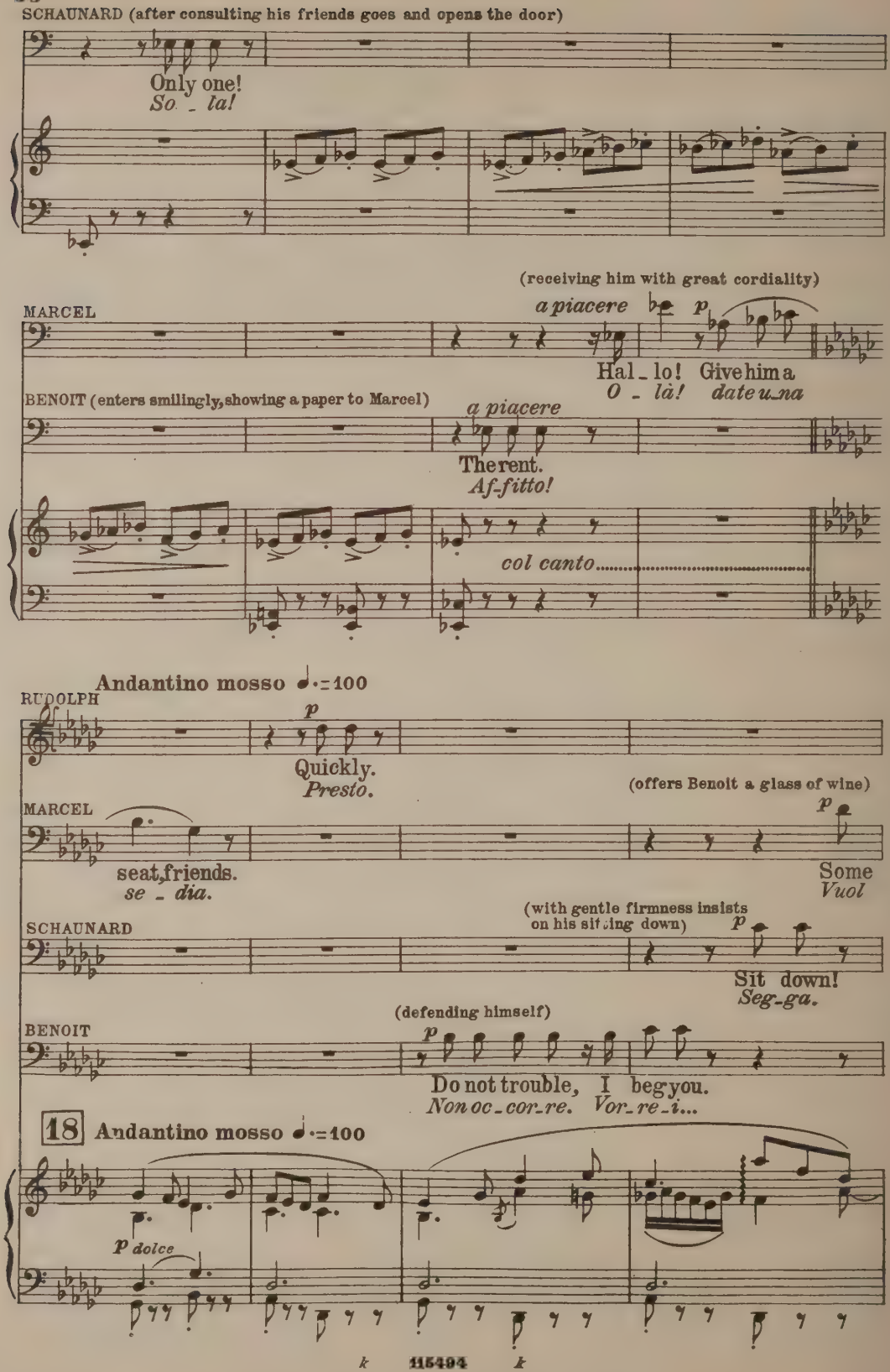
rall:..... a piacere


SCHAUNARD
home on the day of Christmas vi-gil, While the Quartier La -
ca - sa il dì del - la vi - gi - lia men-tre il Quartier La -
f p
SCHAUNARD
rall.
corta
-tin em-bel-lish-es Its ways with daint-y food and tempting
-ti-no le sue vie ad - dob - ba di sal - sic-cie e lec - cor -
rall.
Allegretto mosso ♩. = 132
SCHAUNARD
p
relish..... Mean-while the smell of savoury
-ni-e?..... Quan - do un'o - lez - zo di frit -
16
Allegretto mosso ♩. = 132
ppp
SCHAUNARD
frit - - ters..... The old street fills with fra-grant o - -
-tel - - le..... im - bal - sa - ma le vec-chie stra- -


(Rudolph, Marcel and Colline surround Schaunard merrily)
SCHAUNARD
dour..... There, singing joyous_ly, merry maidens ho_ver.
_de?..... Là le ra_gaz_ze canta_no con_ten_te
RUDOLPH
p
'Tis the glad_some Christmas eve.
La vi_gi_lia di Na_tal!
MARCEL
p
'Tis the glad_some Christmas eve.
La vi_gi_lia di Na_tal!
SCHAUNARD
Hav_ing for ec_ho, each, a student
ed han per e_co o_gnuna uno siu_
COLLINE
p
'Tis the glad_some Christmas eve.
La vi_gi_lia di Na_tal!
tr
mf ben sostenendo il tempo
SCHAUNARD
(solemnly)
lo_ver. A
_den_te! Un
8
p
f marcato
rall.


Moderato
SCHAU.
lit - tle of re-li-gion comrades, I pray.
po' di re-li-gio-ne, o miei si-gno-ri:
Within doors
si beva in
Moderato
ff
pp
dolce
SCHAUNARD
I° Tempo (Allegro brillante)
(Rudolph locks the door, then all go to the table and pour out wine)
drink we, But we dine a - - way!.....
ca-sa, ma si pran-zi fuor!.....
I° Tempo (Allegro brillante)
ff
ff
p
f
(all are in amazement)
a piacere
MARCEL
(two knocks at the door)
(without)
Who is there?
Chi è là?
a piacere
BENOIT
a piacere
'Tis I!
Si può?..
'Tis Be-
Be-no-
3
col canto


Allegro vivo ♩.=152
(they put down their glasses)
MARCEL
'Tis the landlord is knocking.
Il pa_dro_ne di ca_sa!
BENOIT
_noit.
_it.
Allegro vivo ♩.=152
17
ff
SCHAUNARD
Bolt the door quickly!
U_scio sul muso.
(calling towards the door)
COLLINE
No, there is no one.
Non c'è nes_su_no.
f
SCHAUNARD
'Tis fast'ned!
E chiuso.
BENOIT
(without)
Give me a
U_na pa_
p
p
BENOIT
word, pray.
_ro _la.
f
p


SCHAUNARD (after consulting his friends goes and opens the door)
Only one!
So _ la!
(receiving him with great cordiality)
MARCEL
a piacere
Hal _ lo! Give him a
O _ là! date u _ na
BENOIT (enters smilingly, showing a paper to Marcel)
a piacere
The rent.
Af _ fitto!
col canto
Andantino mosso ♩.=100
RUDOLPH
Quickly.
Presto.
(offers Benoit a glass of wine)
MARCEL
seat, friends.
se _ dia.
Some
Vuol
(with gentle firmness insists on his sitting down)
SCHAUNARD
Sit down!
Seg _ ga.
(defending himself)
BENOIT
Do not trouble, I beg you.
Non oc _ cor _ re. Vor _ re _ i...
18 Andantino mosso ♩.=100
p dolce

RUDOLPH (Benoit, Rudolph, Marcel and Schaunard seated. Colline standing.)

Your health!
Toc - chiamo!

(All drink.)

MARCEL

Bordeaux?
be-re?

COLLINE

p

Your health!
Tocchiamo!

BENOIT

Thank you!
Grazie!

RUDOLPH

Good health!
Tocchiam!

SCHAUNARD

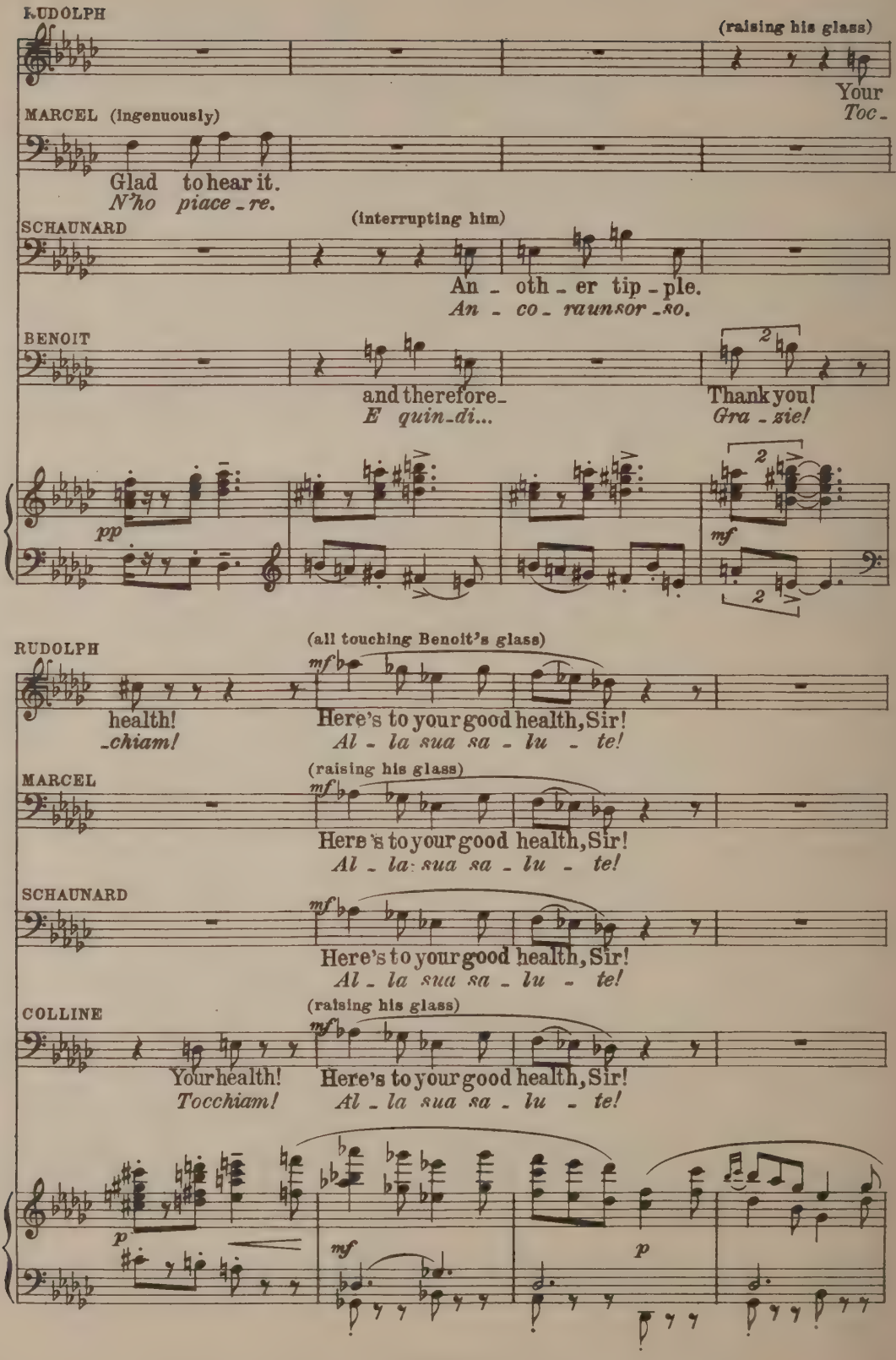
Drink up!
Be-va!

(Puts down his glass and turns to Marcel showing him the document)

BENOIT

'Tis the quarter's rent I call for.
Quest'è l'ul-ti-mo tri-me-stre...

mf


RUDOLPH
(raising his glass)
Your
Toc-
MARCEL (Ingenuously)
Glad to hear it.
N'ho piace-re.
SCHAUNARD
(interrupting him)
An-oth-er tip-ple.
An-co-raunsor-so.
BENOIT
and therefore-
E quin-di...
Thank you!
Gra-zie!
pp
mf
RUDOLPH
(all touching Benoit's glass)
health!
-chiam!
mf
Here's to your good health, Sir!
Al-la sua sa-lu-te!
MARCEL
(raising his glass)
mf
Here's to your good health, Sir!
Al-la sua sa-lu-te!
SCHAUNARD
mf
Here's to your good health, Sir!
Al-la sua sa-lu-te!
COLLINE
(raising his glass)
mf
Your health!
Tocchiam!
Here's to your good health, Sir!
Al-la sua sa-lu-te!
p
mf
p

(They sit and drink; Colline takes the stool near easel, and sits down also)

BENOIT (addressing Marcel.)

To you I come as the quar_ter now is
A lei ne ven_go per_ché il trime_stre

f

(Showing Benoit the money on the table)

MARCEL

pp

To keep it I in_tend_ed.
Promi_sied or manten_go.

BENOIT

pp *rit.*

end_ed. you have promised.
scorso.... mi promi_se...

rit. a Tempo

p *pp* *f*

RUDOLPH (with amazement aside to Marcel)

pp

Art mad?
Che fai!?

(to Benoit, without noticing the two)
sempre in tempo

MARCEL

Hast seen it? Then
Ha visto? Or

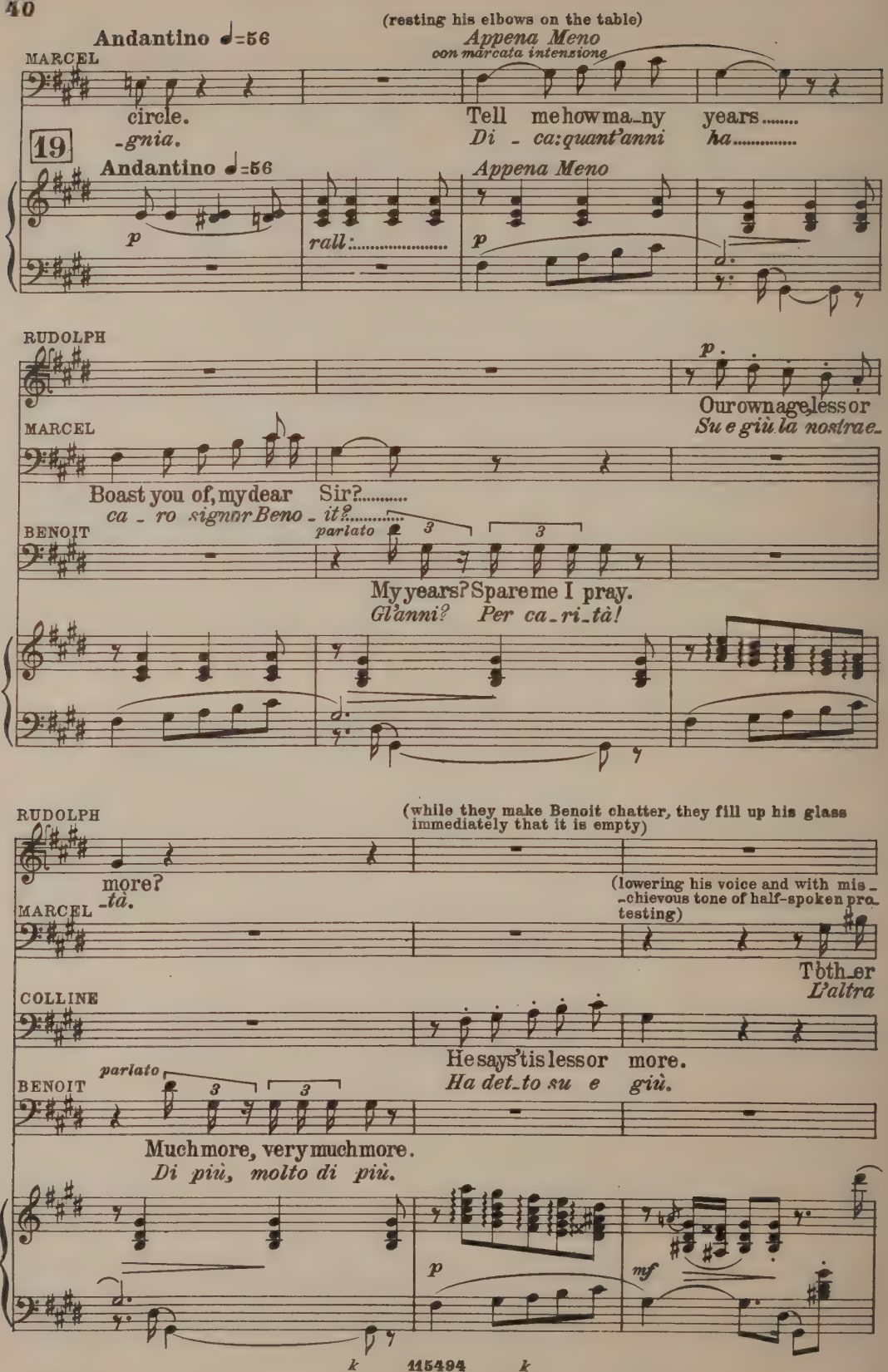
SCHAUNARD (aside to Marcel)

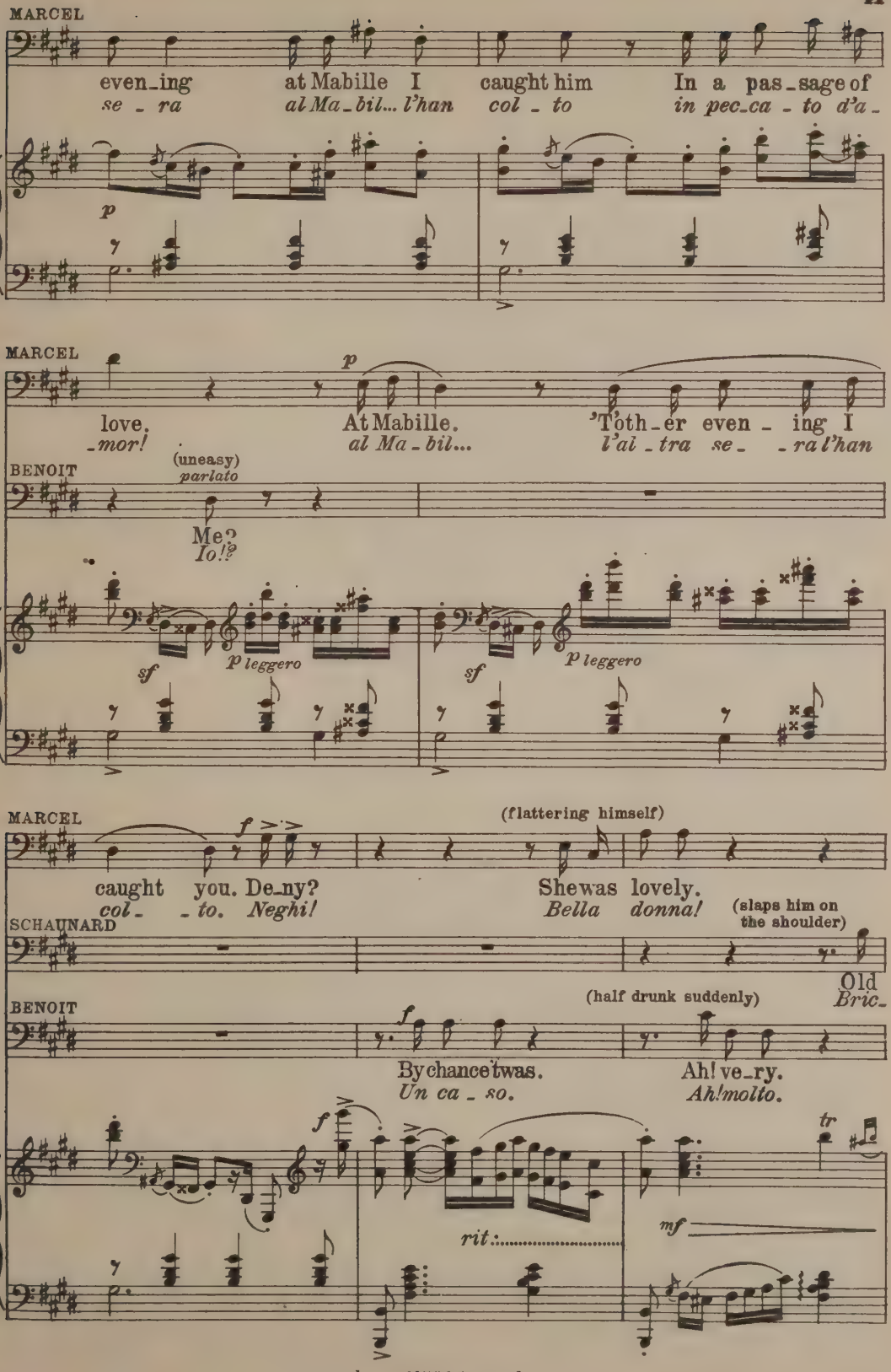
What do you?
Sei pazzo?

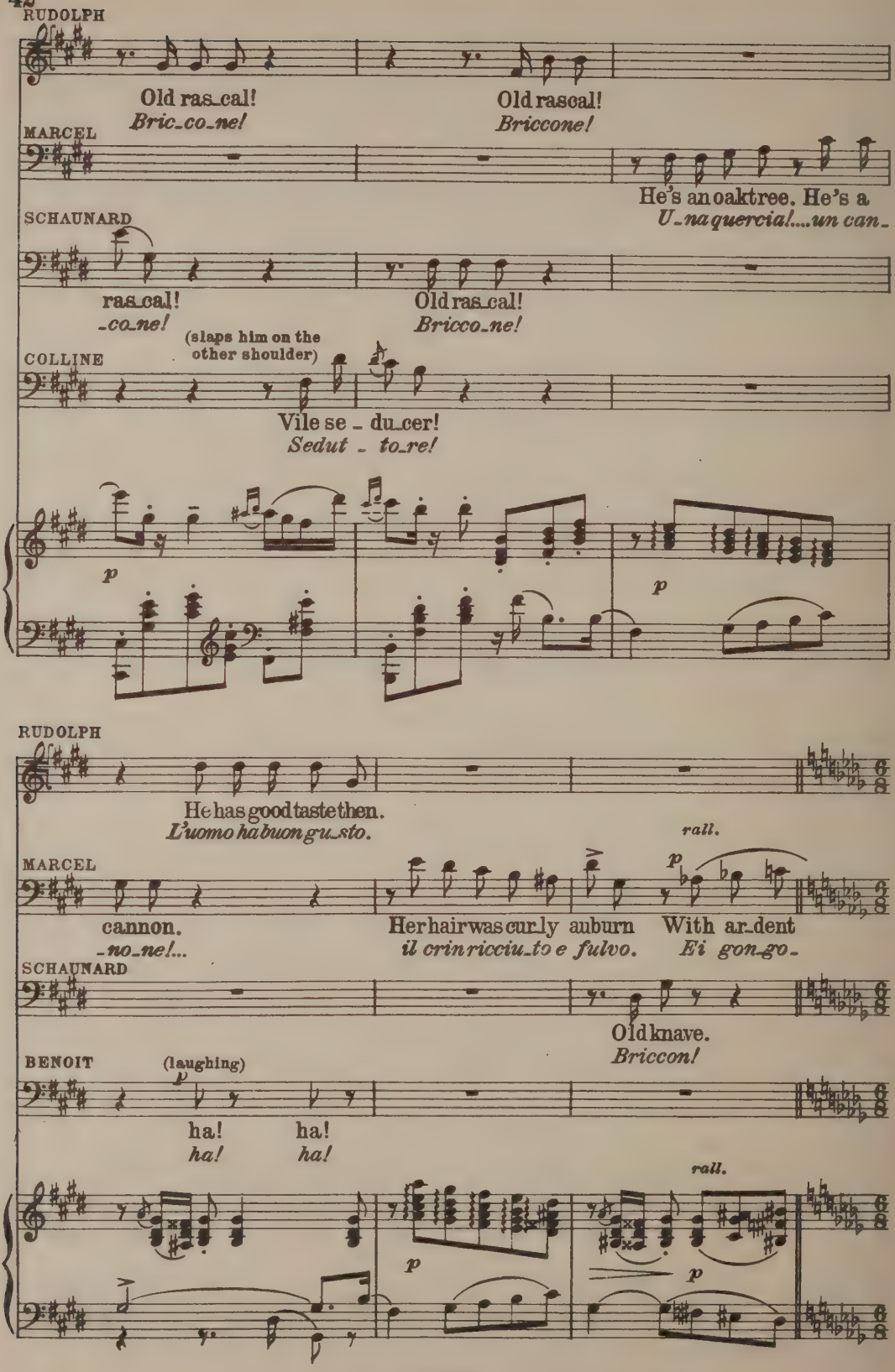
pp *stringendo*

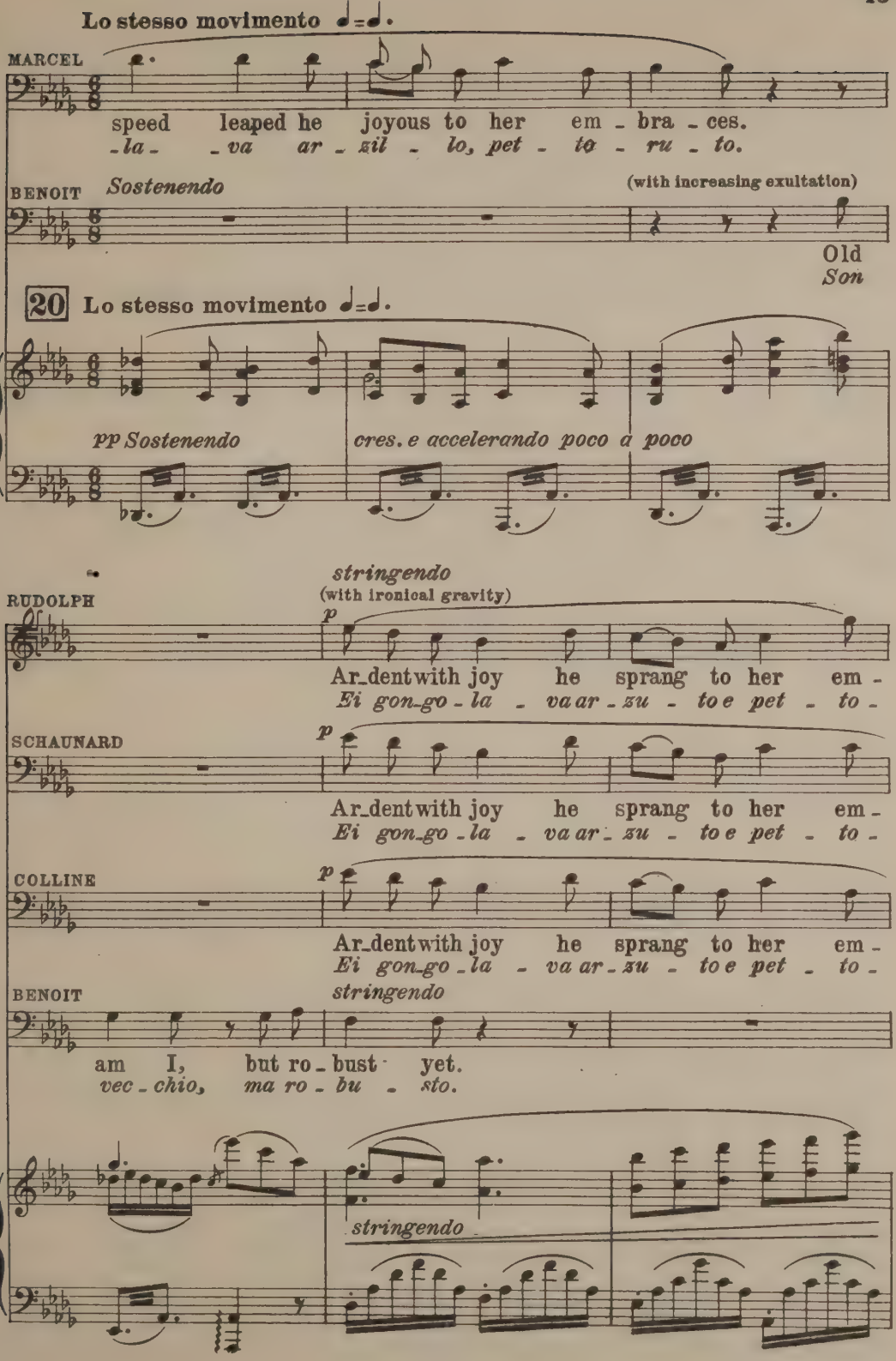
MARCEL *rall.*

give your care a res_pite and join our friendly
*via re_stiun mo_men_to in no_stra com_pa_*


Andantino ♩=56
(resting his elbows on the table)
Appena Meno
con marcata intenzione
MARCEL
circle.
-gnia.
Tell me how ma-ny years.....
Di - ca: quant'anni ha.....
19
Andantino ♩=56
Appena Meno
p
rall:.....
p
RUDOLPH
p
Our own age, less or
Su e giù la nostr'ae-
MARCEL
Boast you of, my dear Sir?.....
ca - ro signor Beno - it?.....
BENOIT
parlato
3
3
My years? Spare me I pray.
Gl'anni? Per ca-ri-tà!
RUDOLPH
(while they make Benoit chatter, they fill up his glass immediately that it is empty)
more?
-tà.
(lowering his voice and with mis--chievous tone of half-spoken pro-testing)
MARCEL
T'oth-er
L'altra
COLLINE
He says 'tis less or more.
Ha det-to su e giù.
BENOIT
parlato
3
3
Much more, very much more.
Di più, molto di più.
p
mf


MARCEL
even_ing at Mabille I caught him In a pas_sage of
se_ra al Ma_bil... l'han col_to in pec_ca_to d'a_
p
MARCEL
love. At Mabille. 'T'oth_er even_ing I
_mor! al Ma_bil... l'al_tra se_ _ra l'han
BENOIT
(uneasy)
parlato
Me?
Io!?
sf
p leggero
sf
p leggero
MARCEL
(flattering himself)
caught you. De_ny? Shewas lovely.
col_ _to. Neghi! Bella donna!
SCHAUNARD
(slaps him on the shoulder)
Old
Bric_
BENOIT
(half drunk suddenly)
By chance twas. Ah! ve_ry.
Un ca_so. Ah! molto.
f
f
rit.
mf
tr


RUDOLPH
Old ras_cal!
Bric_co_ne!
Old rascal!
Briccone!
MARCEL
He's an oaktree. He's a
U_na quercia!....un can_
SCHAUNARD
ras_cal!
_co_ne!
Old ras_cal!
Bricco_ne!
(slaps him on the other shoulder)
COLLINE
Vile se_du_cer!
Sedut_to_re!
p
p
RUDOLPH
He has good taste then.
L'uomo ha buon gu_sto.
rall.
MARCEL
p
cannon.
_no_ne!...
Her hair was curly auburn
il crin ricciu_to e fulvo.
With ar_dent
Ei gon_go_
SCHAUNARD
Old knave.
Briccon!
BENOIT
(laughing)
p
ha! ha!
ha! ha!
rall.
p
p


Lo stesso movimento
MARCEL
speed leaped he joyous to her em - bra - ces.
-la - - va ar - zil - lo, pet - to - ru - to.
BENOIT
Sostenendo
(with increasing exultation)
Old
Son
20
Lo stesso movimento
pp Sostenendo
cres. e accelerando poco a poco
stringendo
(with ironical gravity)
RUDOLPH
Ar-dent with joy he sprang to her em -
Ei gon-go - la - va ar - zu - to e pet - to -
SCHAUNARD
Ar-dent with joy he sprang to her em -
Ei gon-go - la - va ar - zu - to e pet - to -
COLLINE
Ar-dent with joy he sprang to her em -
Ei gon-go - la - va ar - zu - to e pet - to -
BENOIT
stringendo
am I, but ro - bust yet.
vec - chio, ma ro - bu - sto.
stringendo

RUDOLPH

-bra - ces.
-ril - lo.

string. e cres.

MARCEL

To him she yields her wo - man's love..... and truth.
E a lui ce - dea, la fem - mi - nil..... vir-tù.

SCHAUNARD

-bra - ces.
-ril - lo.

COLLINE

-bra - ces.
-ril - lo.

string. e cres.

sempre cres. e accel.

Più mosso

BENOIT (in very confidential style.)

Bash-ful was I in youth; Now I can go the pace, though
Ti-mido in gio-ven-tù, o - ra..... me ne ri-pa - go!..

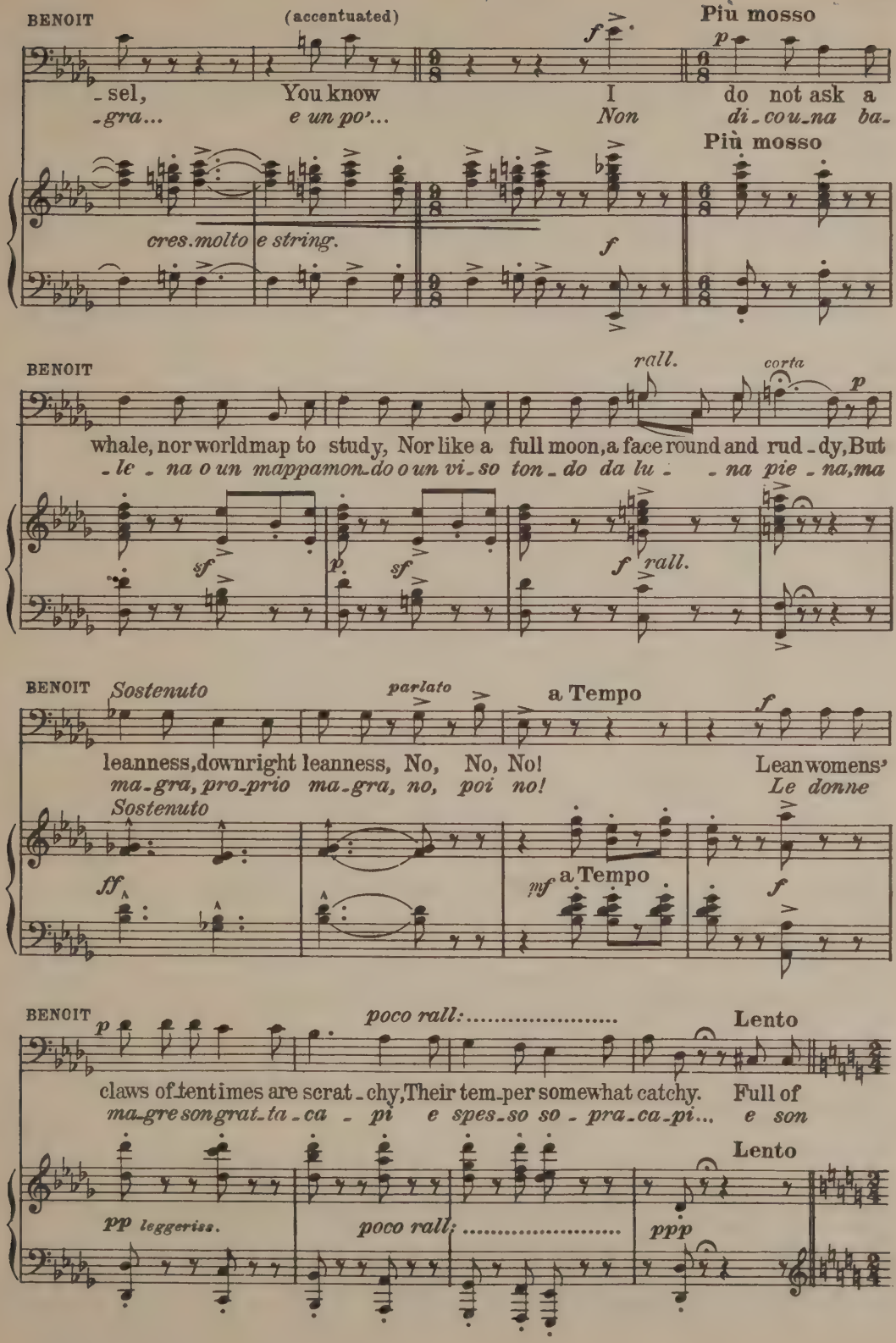
Più mosso

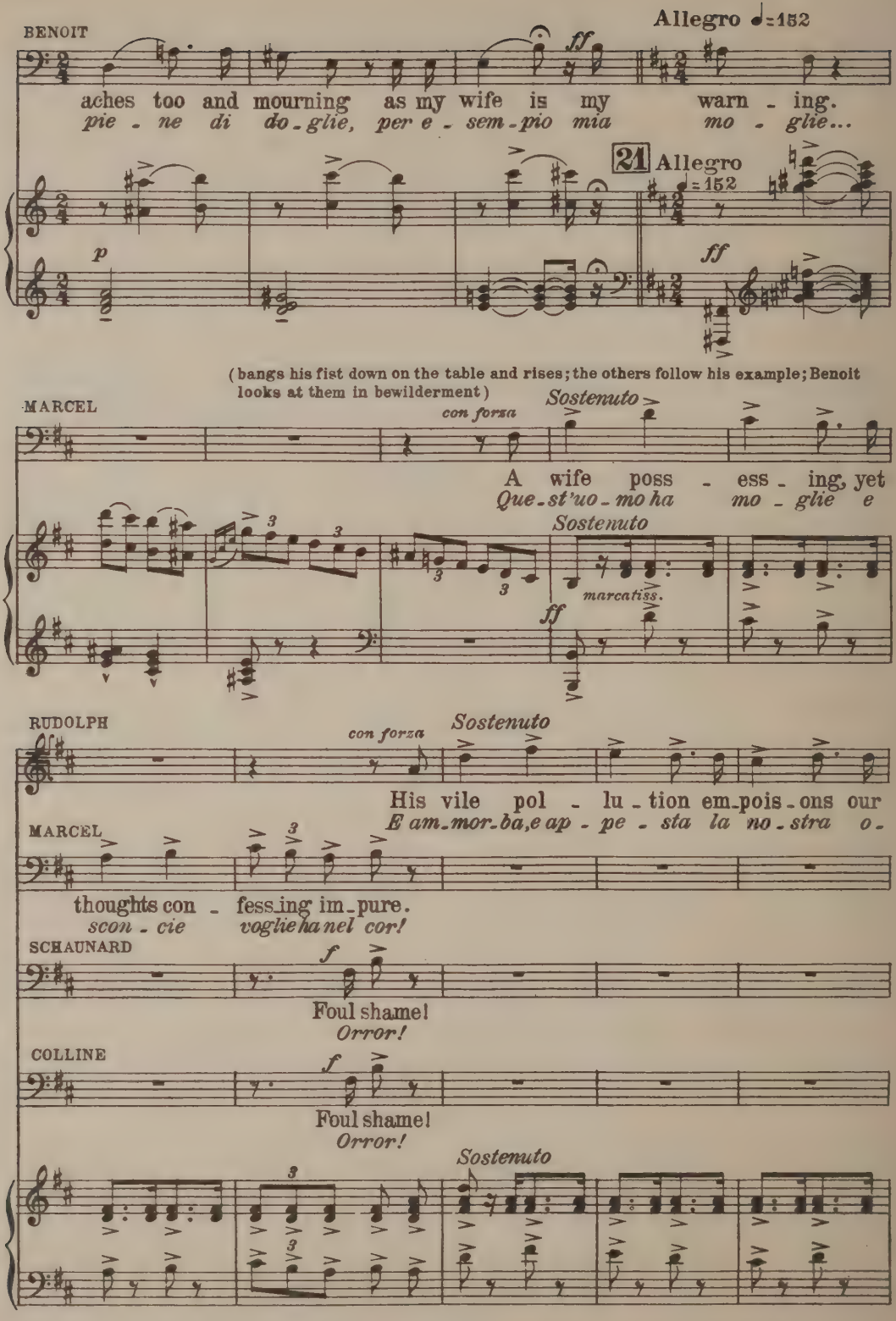
f *f* *p*

BENOIT (*parlato*)

You know that my one de-light is..... a mer - ry dam -
Si sa, è u-no sva - go qualche..... don - net - ta al - le -

p *f* *p*


BENOIT
(accentuated)
Più mosso
-sel, You know I do not ask a
-gra... e un po'... Non di-cou-na ba-
cres. molto e string.
Più mosso
BENOIT
rall.
corta
whale, nor world map to study, Nor like a full moon, a face round and rud-dy, But
-le -na o un mappamon-do o un vi-so ton-do da lu- -na pie-na, ma
rall.
BENOIT
Sostenuto
parlato
a Tempo
leanness, downright leanness, No, No, No! Lean womens'
ma-gra, pro-prio ma-gra, no, poi no! Le donne
Sostenuto
a Tempo
BENOIT
poco rall:.....
Lento
claws of tentimes are scrat-chy, Their tem-per somewhat catchy. Full of
ma-gre son grat-ta-ca-pi e spes-so so-pra-ca-pi... e son
Lento
leggeriss.
poco rall:.....


BENOIT
Allegro ♩=152
aches too and mourning as my wife is my warn - ing.
pie - ne di do - glie, per e - sem - pio mia mo - glie...
21 Allegro ♩=152
(bangs his fist down on the table and rises; the others follow his example; Benoit looks at them in bewilderment)
MARCEL
A wife poss - ess - ing, yet
Que - st'uo - mo ha mo - glie e
RUDOLPH
His vile pol - lu - tion em - pois - ons our
E am - mor - ba, e ap - pe - sta la no - stra o -
MARCEL
thoughts con - fess - ing im - pure.
scon - cie voglie ha nel cor!
SCHAUNARD
Foul shame!
Orror!
COLLINE
Foul shame!
Orror!

RUDOLPH (Benoit staggeringly rises and tries in vain to speak)

honest abode.
-nesta magion!

string.

MARCEL

With perfume we must fumigate!
Si abbru-ci del-lo zucchero!

SCHAUNARD

Hence!
Fuor!

Mo-
È

COLLINE

Hence!
Fuor!

Drive him forth, the re-probate.
Si di-scacci il re-probo!

p *string.e incalzando* *cres.*

RUDOLPH (They surround Benoit, and gradually push him to the door)

Be si-lent.
Si-len-zio!

MARCEL

Be si-lent.
Si-len-zio!

SCHAUNARD

-ral-i-ty of-fend-ed
la mo-ra-le of-fe-sa

Hence ex-pels you.
che vi scac-cia!

COLLINE

Be si-lent.
Si-len-zio!

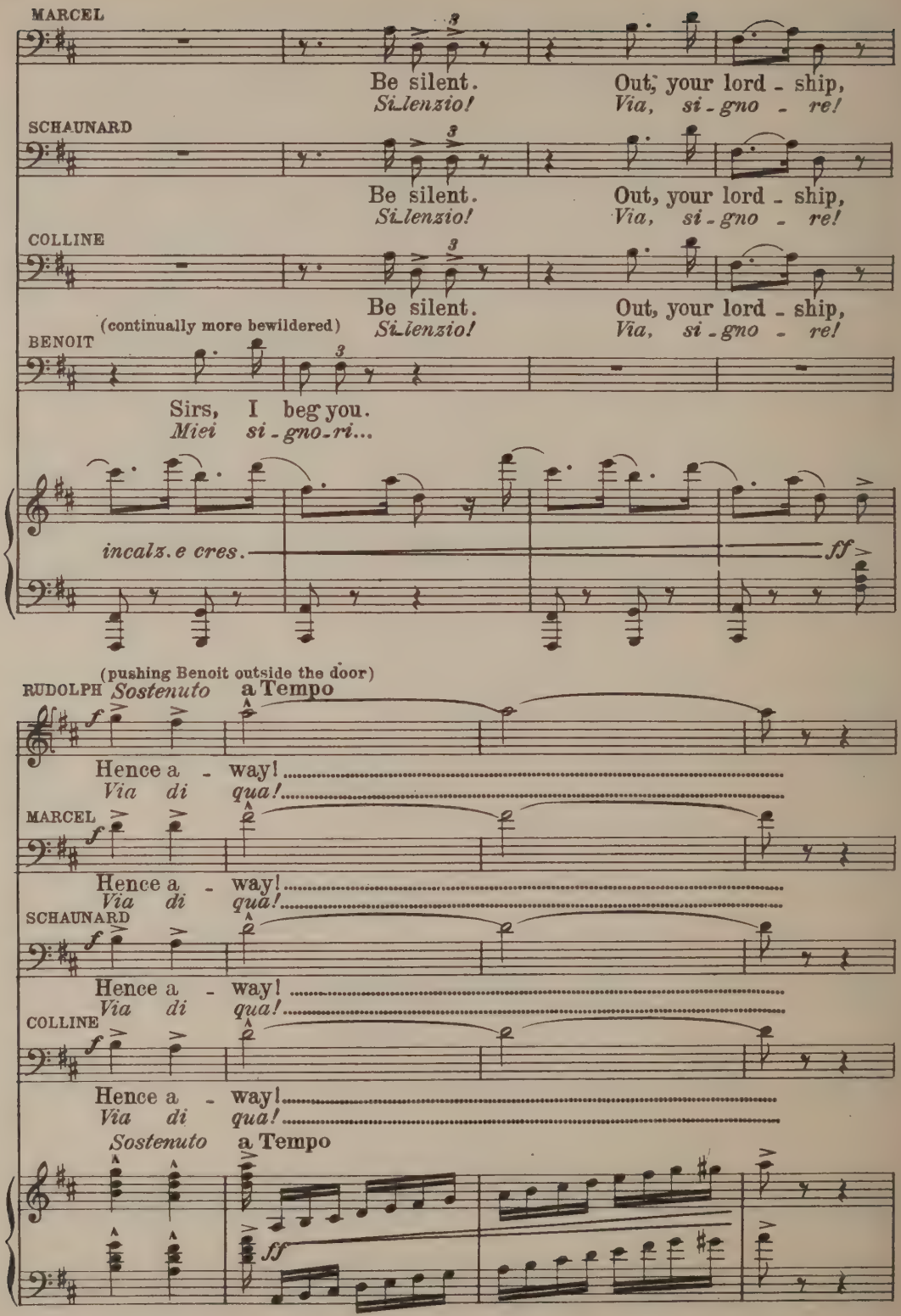
(gridando)

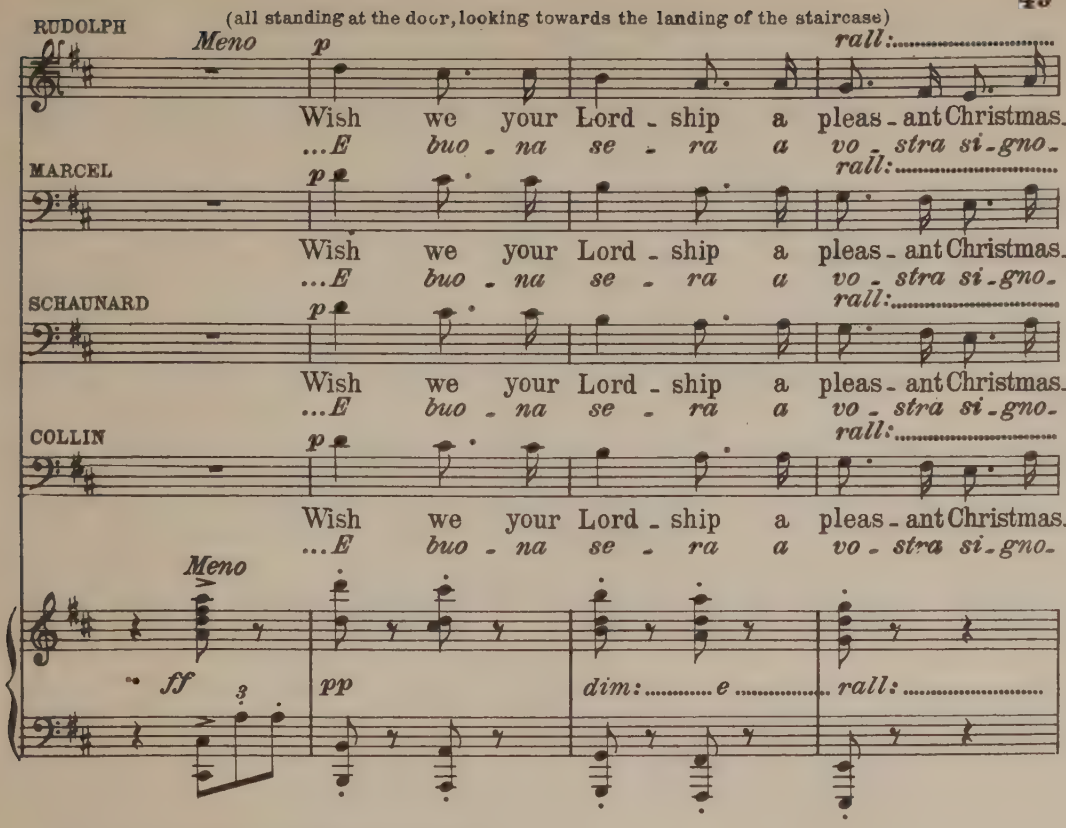
BENOIT

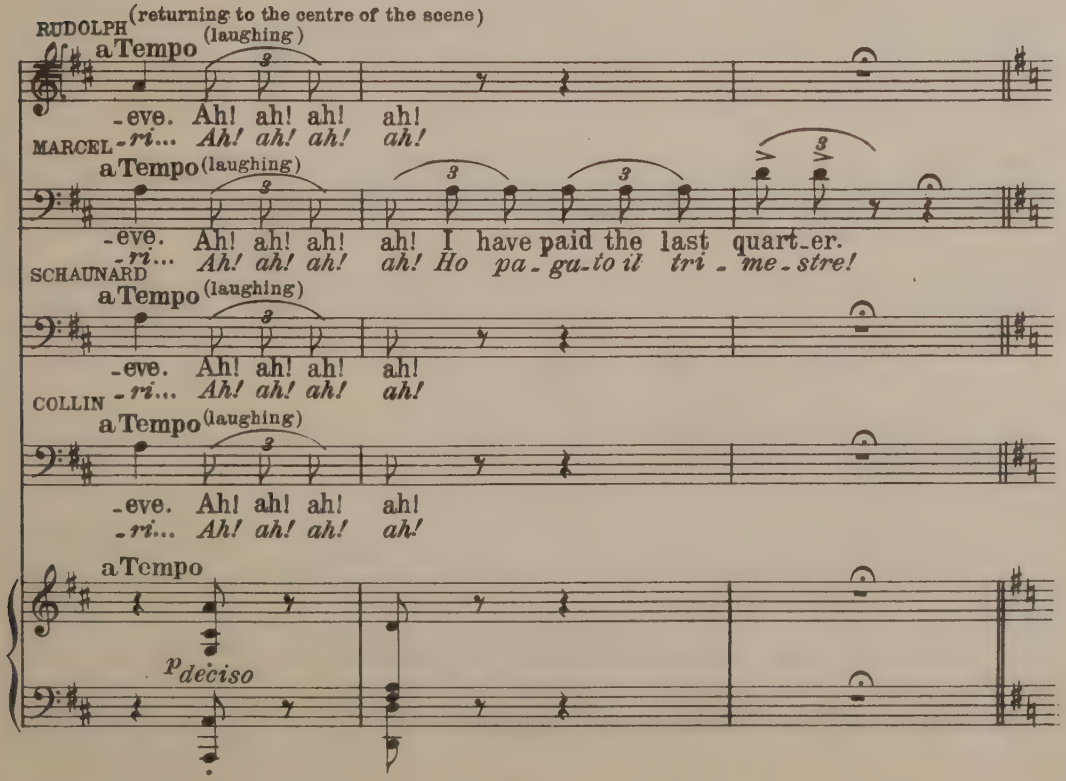
But say,
Io di...

I say.
io di...

f incalzando *ff* *p*


MARCEL
Be silent.
Silenzio!
Out, your lord - ship,
Via, si - gno - re!
SCHAUNARD
Be silent.
Silenzio!
Out, your lord - ship,
Via, si - gno - re!
COLLINE
Be silent.
Silenzio!
Out, your lord - ship,
Via, si - gno - re!
(continually more bewildered)
BENOIT
Sirs, I beg you.
Miei si - gno - ri...
incalz. e cres.
ff
(pushing Benoit outside the door)
RUDOLPH
Sostenuto
a Tempo
Hence a - way!
Via di qua!
MARCEL
Hence a - way!
Via di qua!
SCHAUNARD
Hence a - way!
Via di qua!
COLLINE
Hence a - way!
Via di qua!
Sostenuto
a Tempo
ff


RUDOLPH
(all standing at the door, looking towards the landing of the staircase)
Meno
p
rall:
Wish we your Lord - ship a pleas - ant Christmas.
...E buo - na se - ra a vo - stra si - gno -
MARCEL
p
rall:
Wish we your Lord - ship a pleas - ant Christmas.
...E buo - na se - ra a vo - stra si - gno -
SCHAUNARD
p
rall:
Wish we your Lord - ship a pleas - ant Christmas.
...E buo - na se - ra a vo - stra si - gno -
COLLIN
p
rall:
Wish we your Lord - ship a pleas - ant Christmas.
...E buo - na se - ra a vo - stra si - gno -
Meno
ff
pp
dim: e
rall:


RUDOLPH
(returning to the centre of the scene)
a Tempo
(laughing)
-eve. Ah! ah! ah! ah!
-ri... Ah! ah! ah! ah!
MARCEL
a Tempo
(laughing)
-eve. Ah! ah! ah! ah! I have paid the last quart - er.
-ri... Ah! ah! ah! ah! Ho pa - ga - to il tri - me - stre!
SCHAUNARD
a Tempo
(laughing)
-eve. Ah! ah! ah! ah!
-ri... Ah! ah! ah! ah!
COLLIN
a Tempo
(laughing)
-eve. Ah! ah! ah! ah!
-ri... Ah! ah! ah! ah!
a Tempo
p deciso

Allegretto ♩= 116

MARCEL

Long live the spen_der!
Vi_va chi spen_de!

SCHAUNARD

In the Quartier La_tin ..... Mo_mus a_waits.
Al Quartie_re La_tin ci at_ten_de Mo_mus.

22

Allegretto ♩= 116

m.d.

pp

RUDOLPH

(They divide the money on the table.)

We'll di_vide.
Di_vi_diam!

SCHAUNARD

We'll the boo_ty di_vide.
Di_vi_diamo il bot_tin!

COLLINE

We'll di_vide.
Di_vi_diam!

rall: .....

Meno

MARCEL (holding out a cracked mirror to Colline)

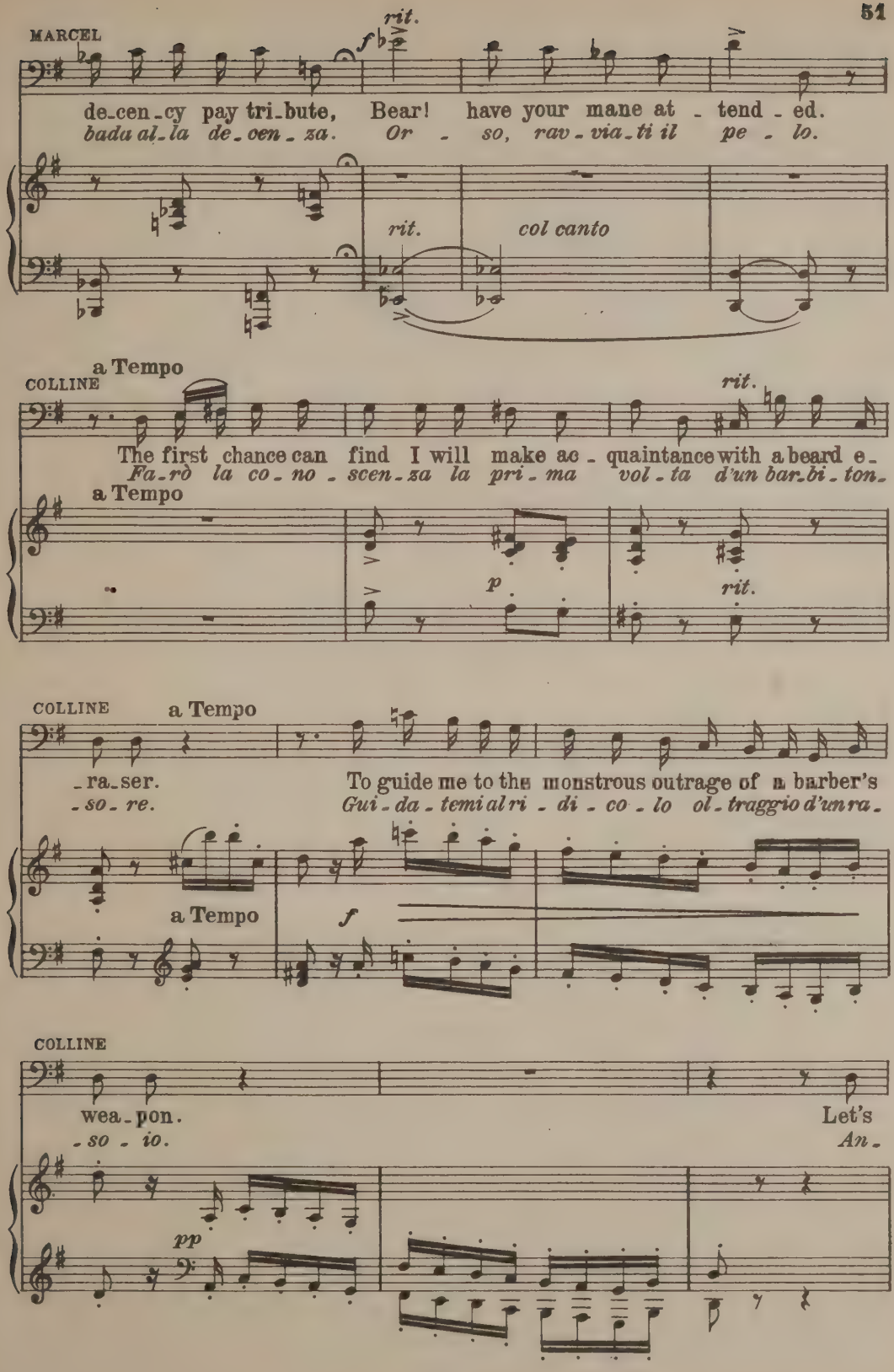
muovendo

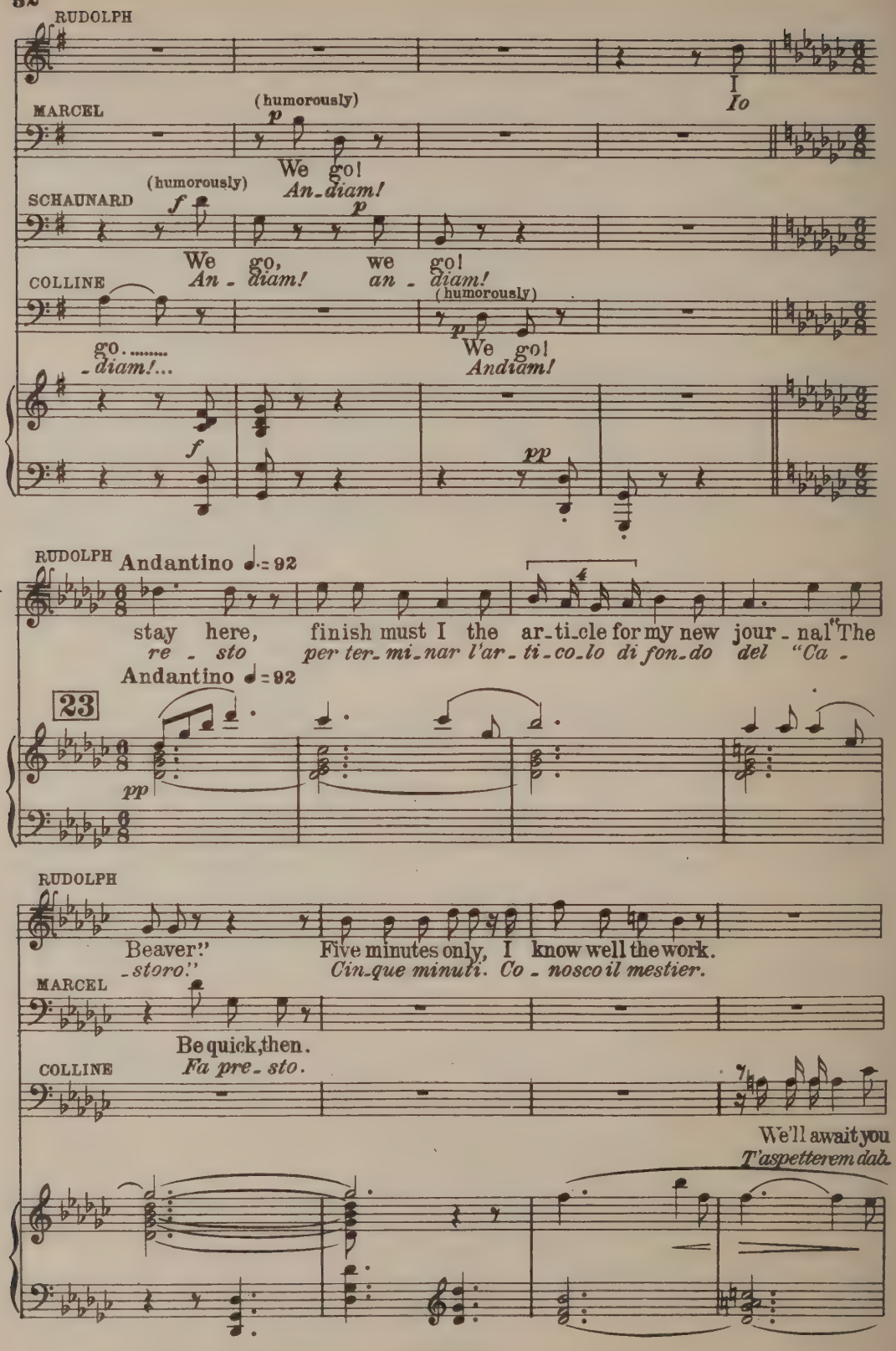
Beau_ty is a gift heav_en_des_cend_ed; Now you are rich, to
Là ci son bel_tà sce_se dal cie_lo. Or che sei ric_co,

Meno

p

muovendo


MARCEL
rit.
f
de-cen-cy pay tri-bute, Bear! have your mane at - tend - ed.
bada al-la de-cen-za. Or - so, rav-via-ti il pe - lo.
rit.
col canto
a Tempo
COLLINE
rit.
The first chance can find I will make ac - quaintance with a beard e-
Fa-rò la co-no-scen-za la pri-ma vol-ta d'un bar-bi-ton-
a Tempo
p
rit.
COLLINE
a Tempo
-ra-ser. To guide me to the monstrous outrage of a barber's
-so-re. Gui-da-temi al ri-di-co-lo ol-traggio d'un ra-
a Tempo
f
COLLINE
wea-pon. Let's
-so-io. An-
pp


RUDOLPH
I
Io
MARCEL
(humorously)
We go!
An-diam!
SCHAUNARD
(humorously)
We go, we go!
An-diam! an-diam!
COLLINE
(humorously)
go.....
-diam!...
We go!
Andiam!
RUDOLPH
Andantino ♩.=92
stay here, finish must I the ar-ti-cle for my new jour-nal "The
re-sto per ter-mi-nar l'ar-ti-co-lo di fon-do del "Ca-
Andantino ♩.=92
23
RUDOLPH
Beaver."
-storo."
Five minutes only, I know well the work.
Cin-que minuti. Co-nosco il mestier.
MARCEL
Be quick, then.
Fa pre-sto.
COLLINE
We'll await you
T'aspetterem dab.

(takes a light from the table and goes to open the door; Marcel, Colline and Schaunard go out and descend the staircase)

RUDOLPH

Five minutes on - ly
Cin - que mi - nu - ti.

MARCEL

De - lay and you'll hear the chorus.
Se tar - di, u - drai che co - ro!

COLLINE

at the porter's lodge.
- bas - so dal por - tier.

SCHAUNARD

Allegro vivo. (I. tempo)

You must cut short the Beaver's growing tale!
Ta - glia cor - ta la co - da al tuo Ca - stor!

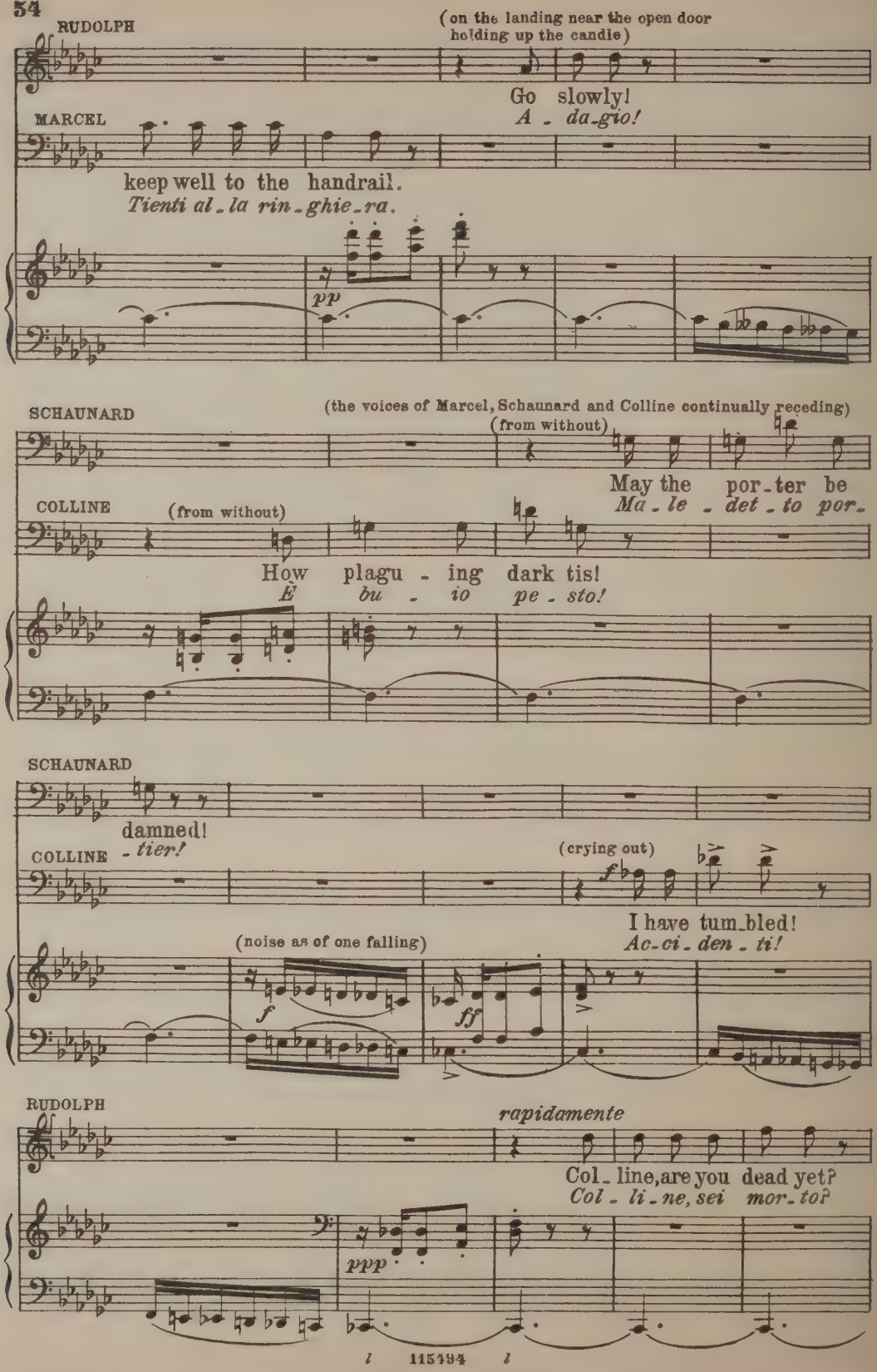
24 Allegro vivo. (I. tempo)

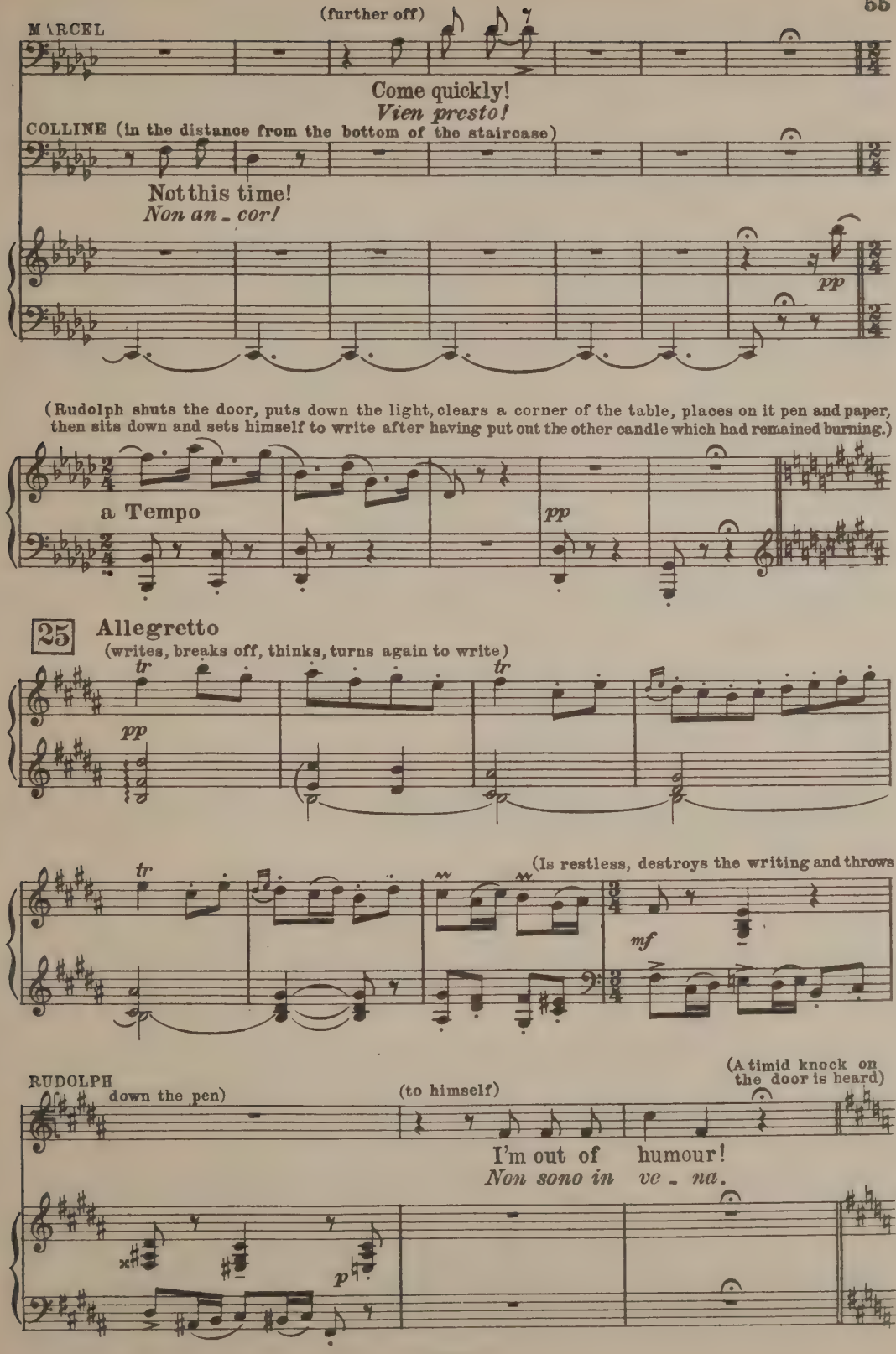
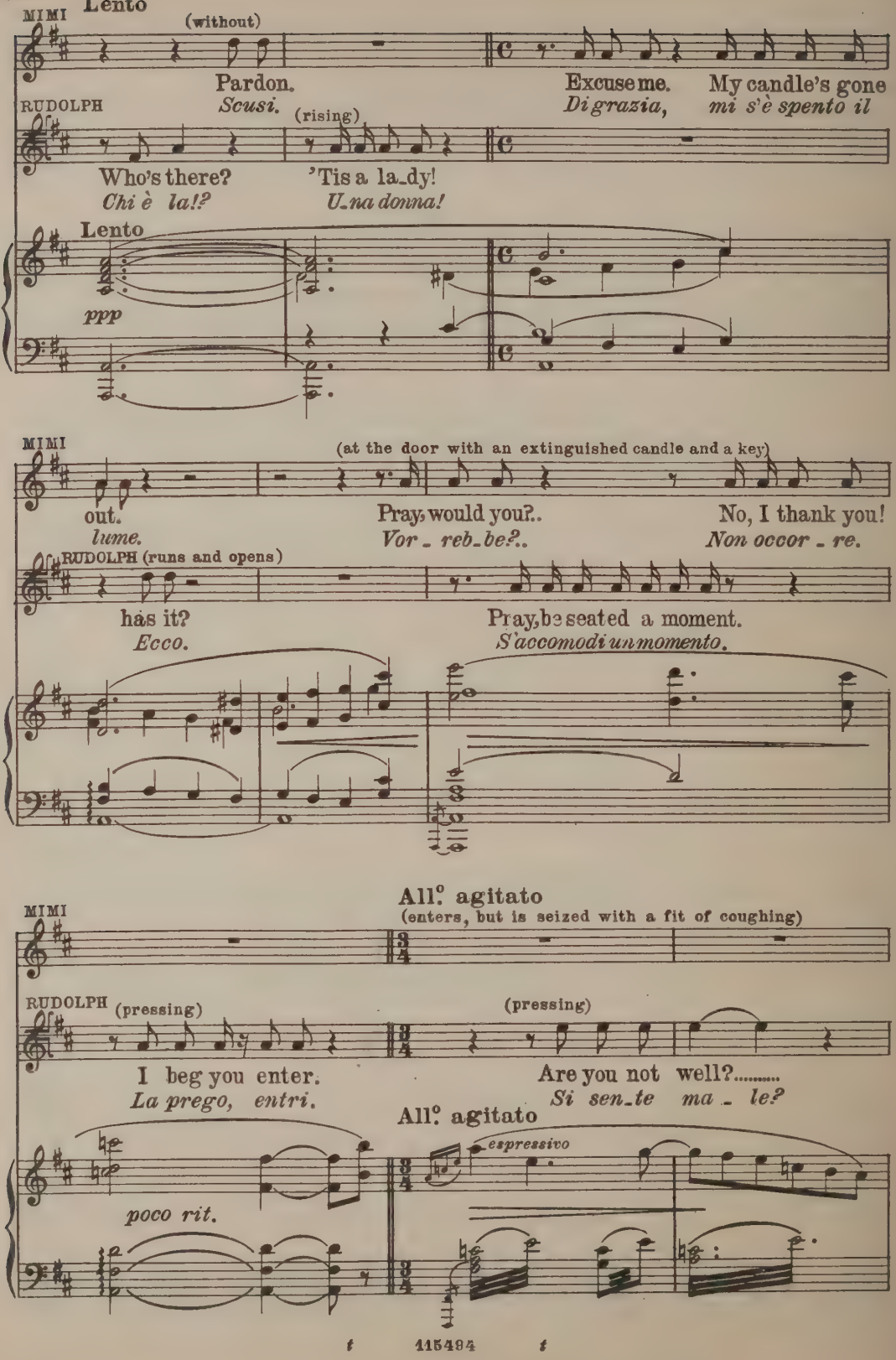
pp

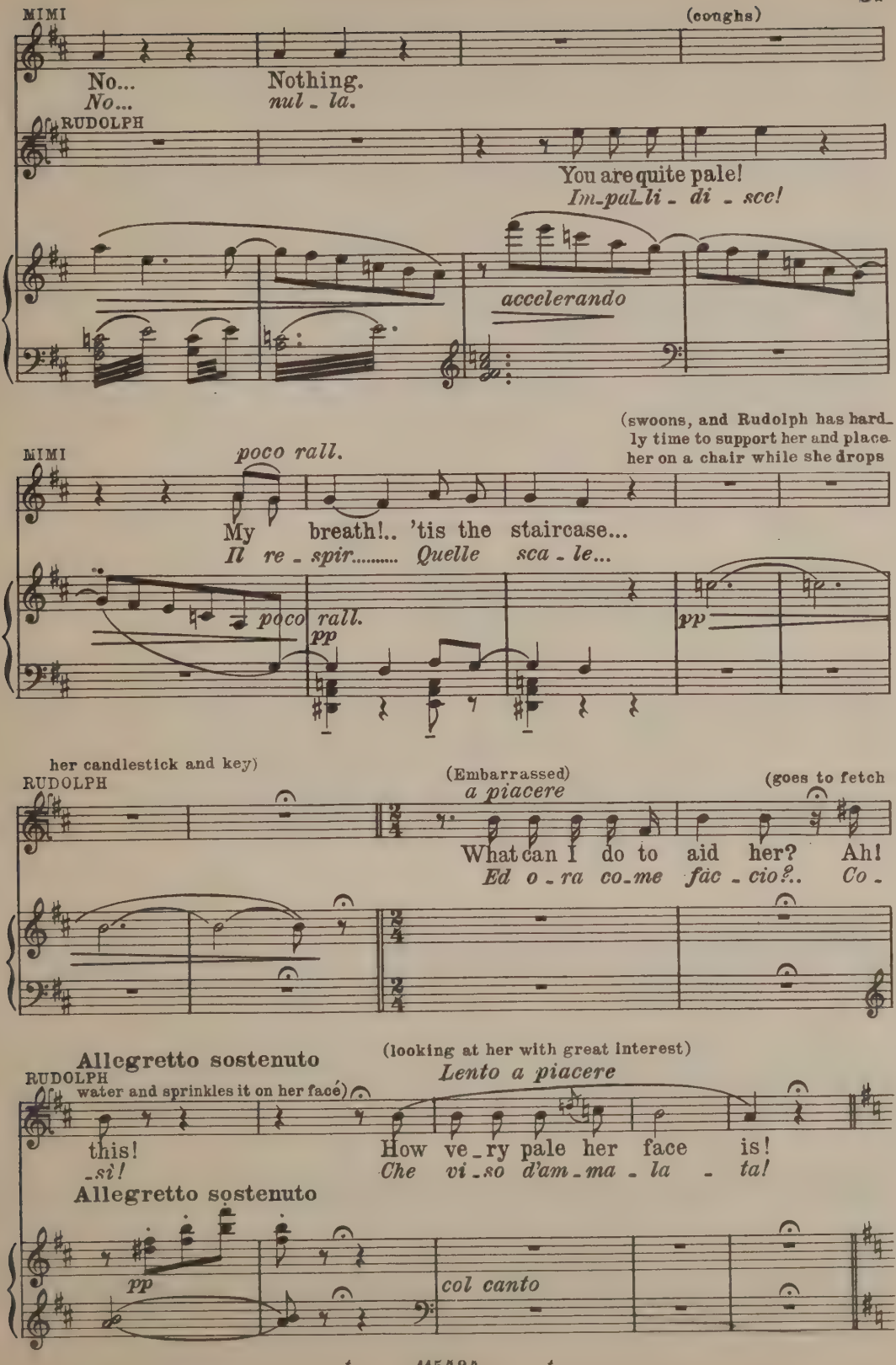
MARCEL

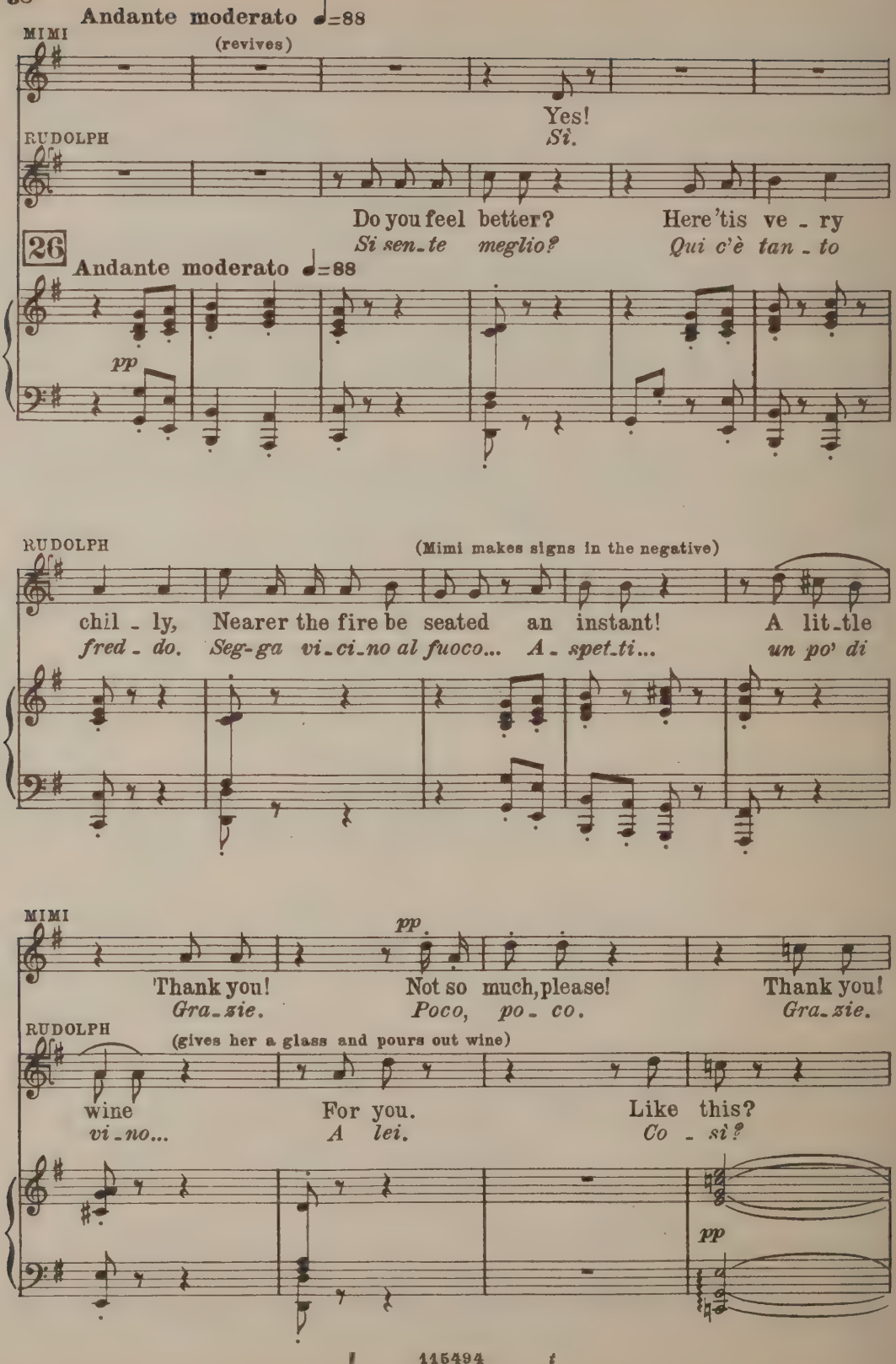
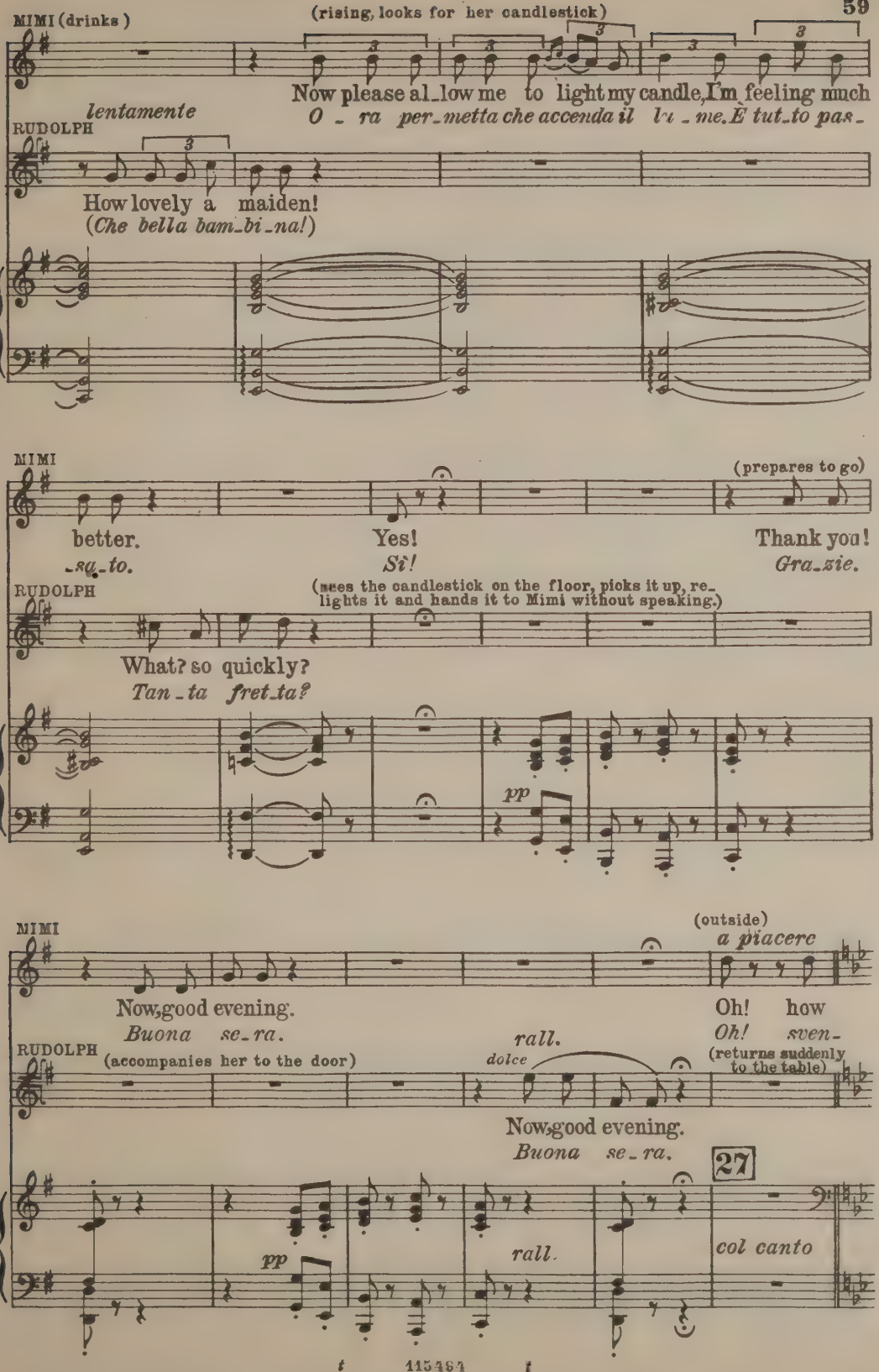
(from without)

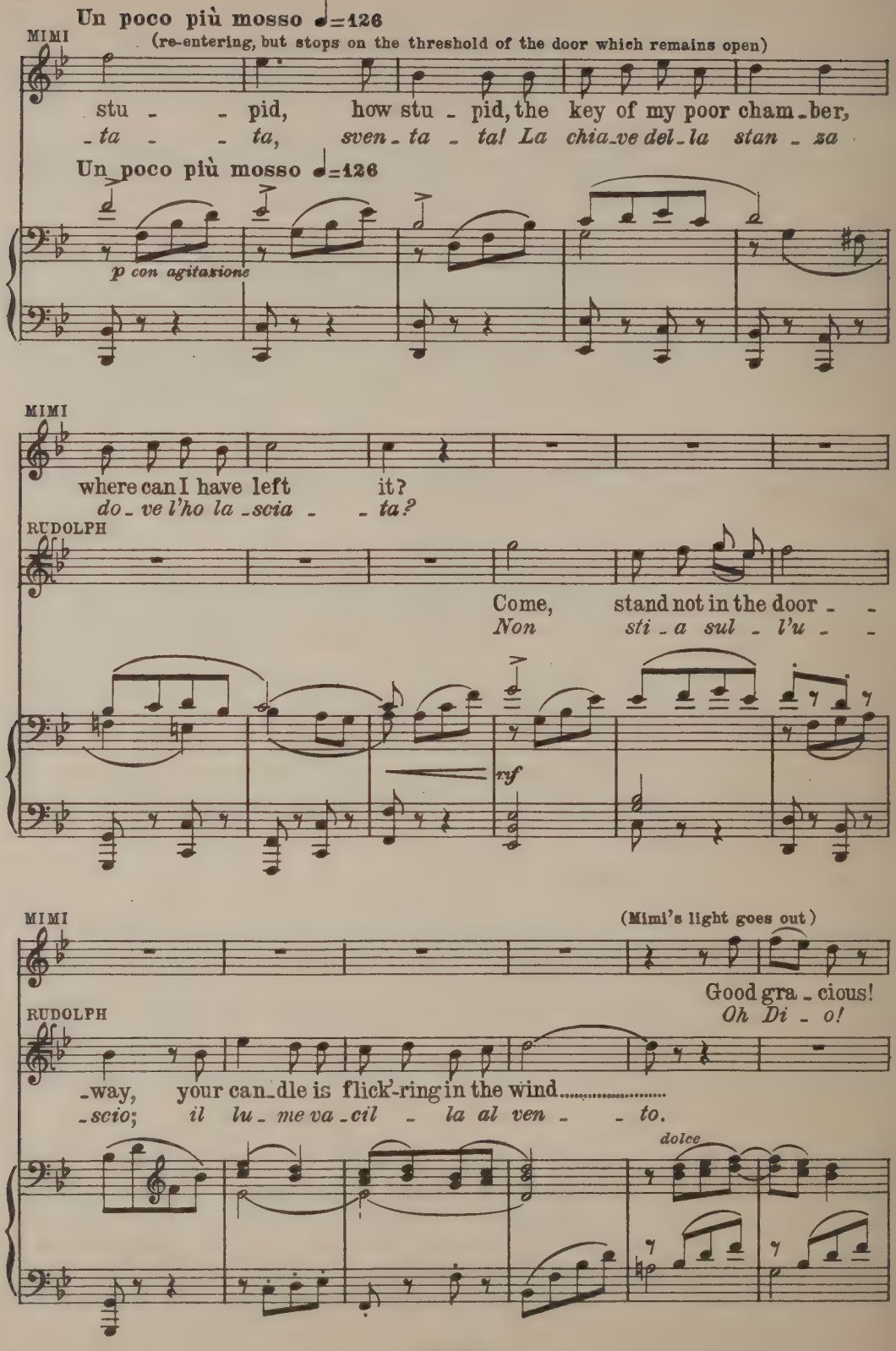
Look to the stair - case;
Occhio al - la sca - la.

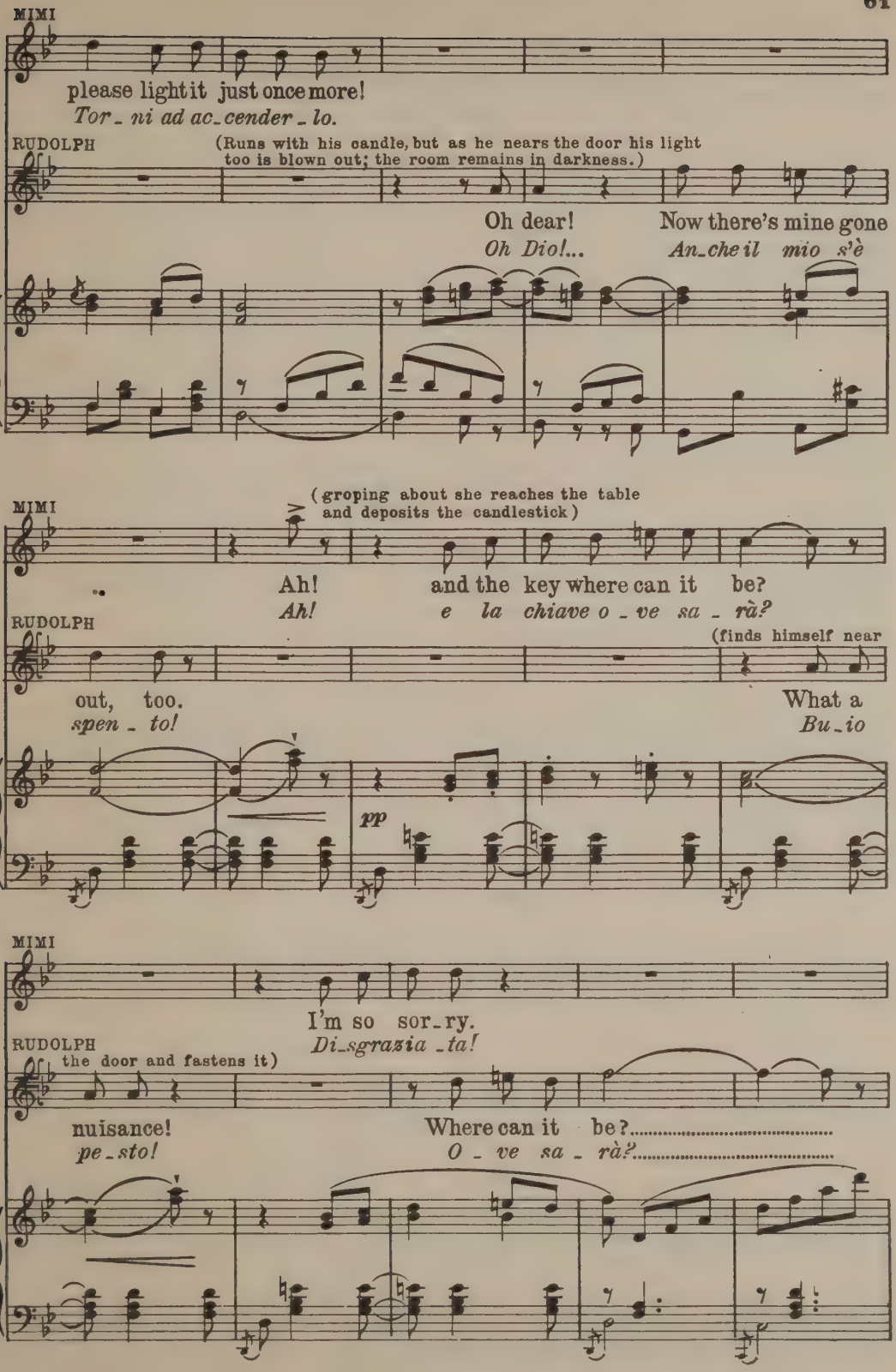

RUDOLPH
(on the landing near the open door holding up the candle)
Go slowly!
A - da-gio!
MARCEL
keep well to the handrail.
Tienti al-la rin-ghie-ra.
pp
SCHAUNARD
(the voices of Marcel, Schaunard and Colline continually receding)
(from without)
May the por-ter be
Ma-le - det-to por-
COLLINE
(from without)
How plagu - ing dark tis!
E bu - io pe - sto!
SCHAUNARD
damned!
COLLINE - tier!
(crying out)
f
I have tum-bled!
Ac-ci-den-ti!
(noise as of one falling)
f
ff
RUDOLPH
rapidamente
Col-line, are you dead yet?
Col - li-ne, sei mor-to?
ppp

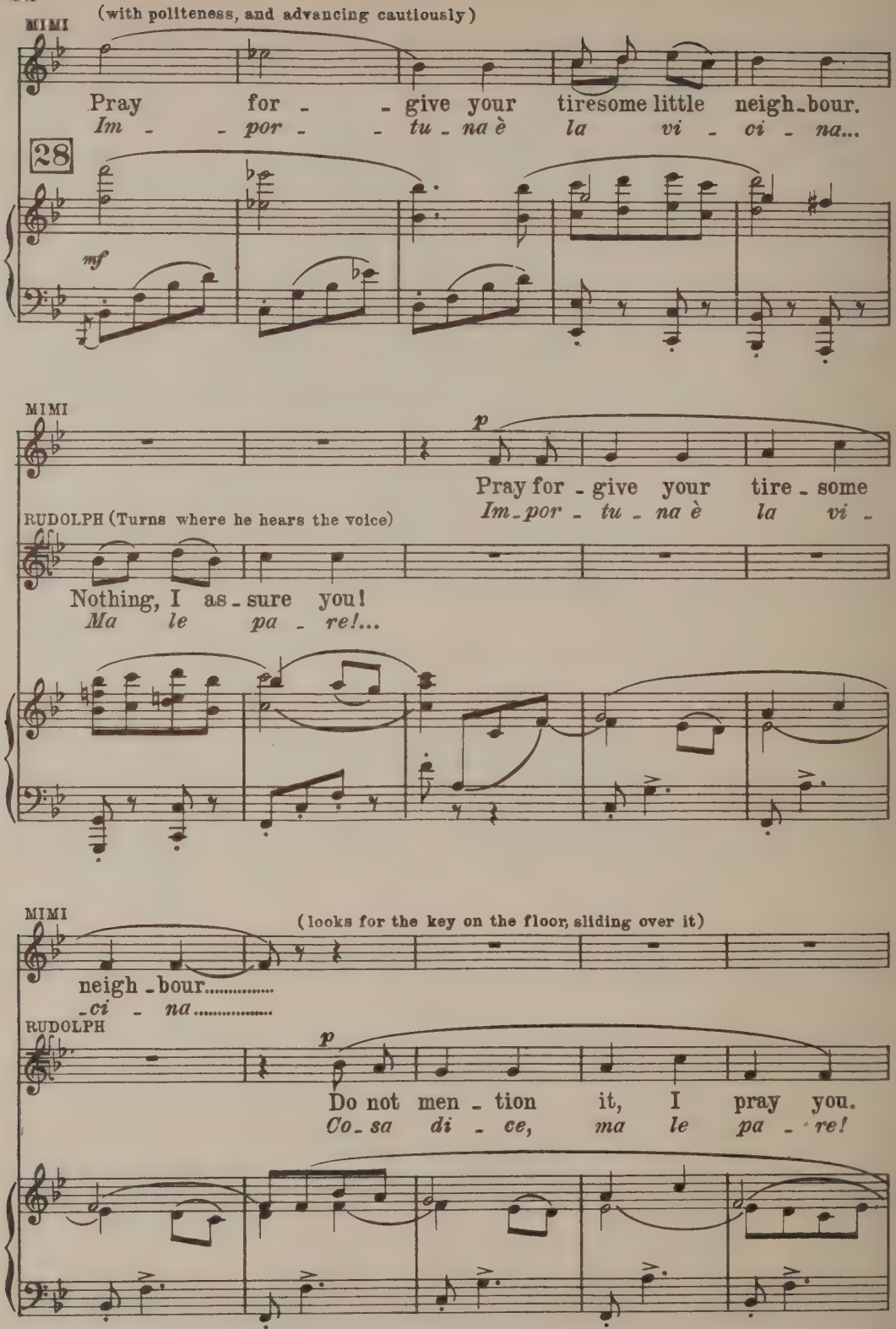

(further off)
MARCEL
Come quickly!
Vien presto!
COLLINE (in the distance from the bottom of the staircase)
Not this time!
Non an - cor!
pp
(Rudolph shuts the door, puts down the light, clears a corner of the table, places on it pen and paper, then sits down and sets himself to write after having put out the other candle which had remained burning.)
a Tempo
pp
25
Allegretto
(writes, breaks off, thinks, turns again to write)
tr
pp
(Is restless, destroys the writing and throws
mf
RUDOLPH
down the pen)
(to himself)
(A timid knock on the door is heard)
I'm out of humour!
Non sono in ve - na.
p

Lento
MIMI
(without)
Pardon.
Scusi.
Excuse me.
Di grazia,
My candle's gone
mi s'è spento il
RUDOLPH
(rising)
Who's there?
Chi è la!?
'Tis a la_dy!
Una donna!
Lento
ppp
MIMI
(at the door with an extinguished candle and a key)
out.
lume.
Pray, would you?..
Vor_reb_be?..
No, I thank you!
Non occor_re.
RUDOLPH (runs and opens)
has it?
Ecco.
Pray, be seated a moment.
S'accomodi un momento.
All.° agitato
(enters, but is seized with a fit of coughing)
MIMI
RUDOLPH
(pressing)
(pressing)
I beg you enter.
La prego, entri.
Are you not well?.....
Si sen_te ma_le?
All.° agitato
espressivo
poco rit.

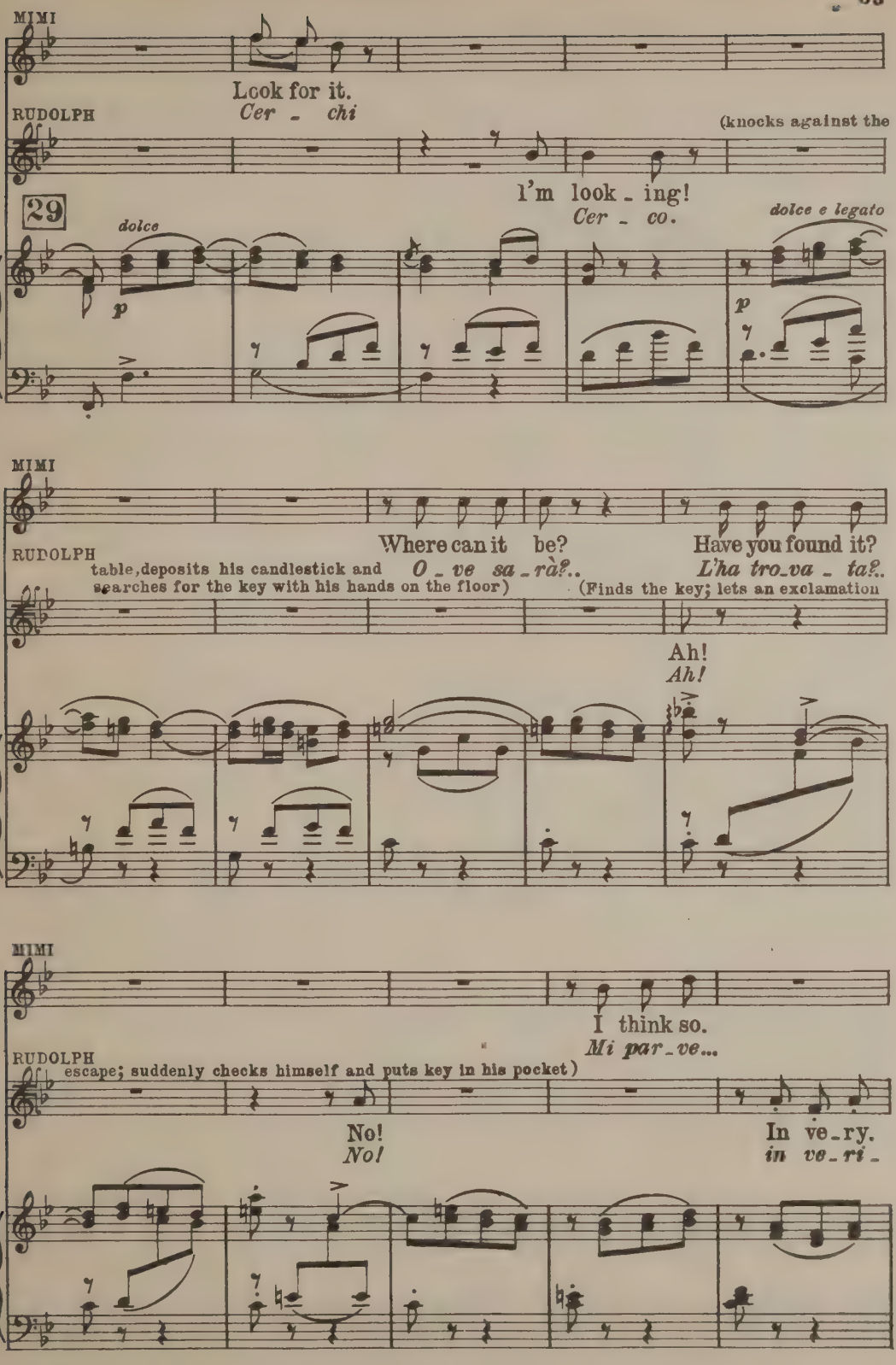

MIMI
(coughs)
No... Nothing.
No... nul - la.
RUDOLPH
You are quite pale!
Im-pal-li - di - sce!
accelerando
(swoons, and Rudolph has hard-ly time to support her and place her on a chair while she drops
MIMI
poco rall.
My breath!.. 'tis the staircase...
Il re - spir..... Quelle sca - le...
poco rall.
pp
pp
her candlestick and key)
RUDOLPH
(Embarrassed)
a piacere
(goes to fetch
What can I do to aid her? Ah!
Ed o - ra co-me fac - cio?.. Co -
Allegretto sostenuto
(looking at her with great interest)
Lento a piacere
RUDOLPH
water and sprinkles it on her face)
this!
-si!
How ve-ry pale her face is!
Che vi-so d'am-ma - la - ta!
Allegretto sostenuto
pp
col canto

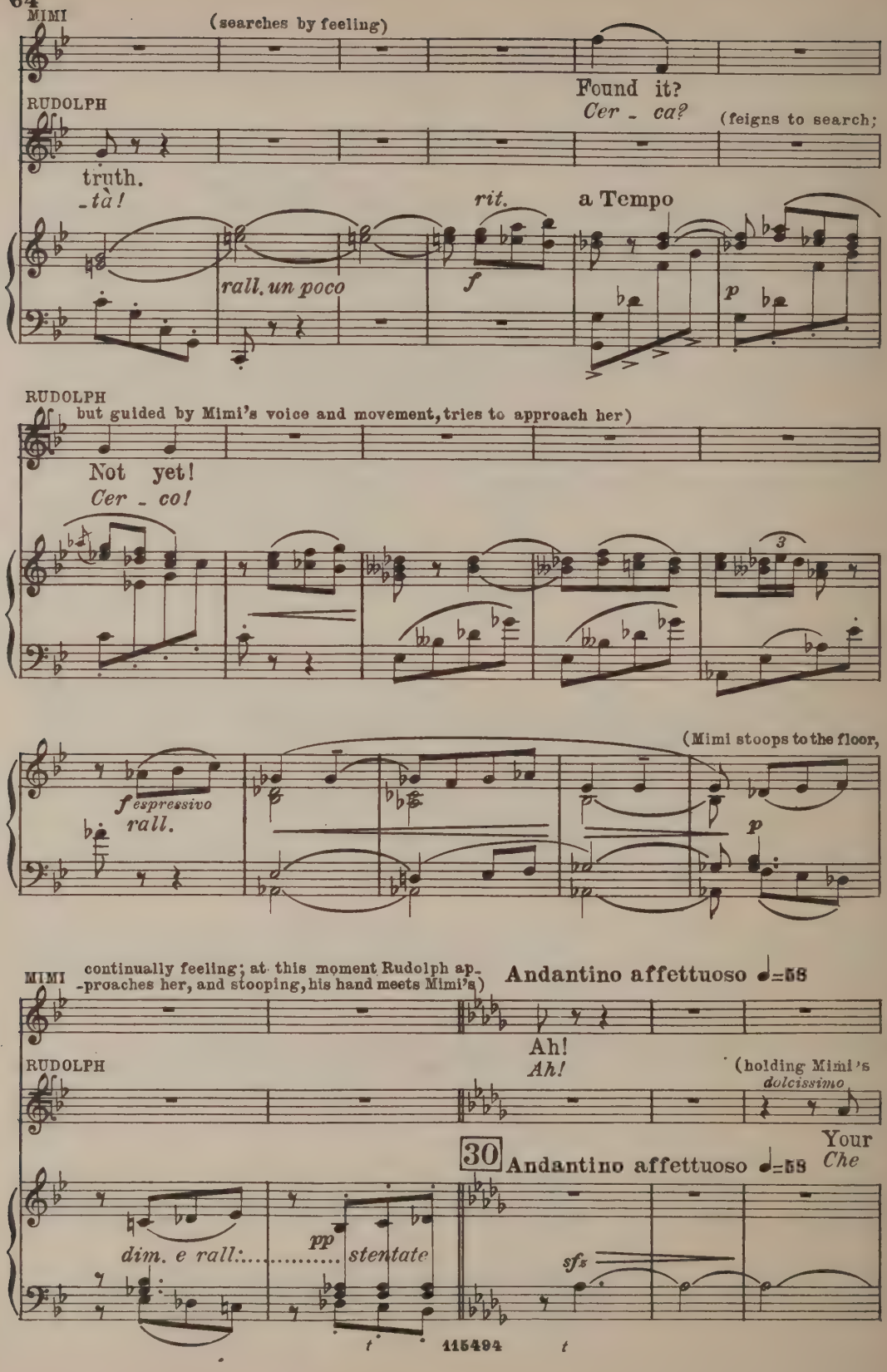

Andante moderato ♩=88
MIMI
(revives)
Yes!
Si.
RUDOLPH
Do you feel better?
Si sen_te meglio?
Here 'tis ve _ ry
Qui c'è tan _ to
26
Andante moderato ♩=88
pp
RUDOLPH
(Mimi makes signs in the negative)
chil _ ly,
fred _ do.
Nearer the fire be seated an instant!
Seg-ga vi_ci_no al fuoco... A _ spet_ti...
A lit_tle
un po' di
MIMI
pp
Thank you!
Gra_zie.
Not so much, please!
Poco, po _ co.
Thank you!
Gra_zie.
RUDOLPH
(gives her a glass and pours out wine)
wine
vi _ no...
For you.
A lei.
Like this?
Co _ si?
pp

MIMI (drinks)
(rising, looks for her candlestick)
Now please al_low me to light my candle, I'm feeling much
lentamente
O _ ra per_metta che accenda il lu _ me. È tut_to pas_
RUDOLPH
How lovely a maiden!
(Che bella bam_bi_na!)
MIMI
(prepares to go)
better.
_sa_to.
Yes!
Sì!
Thank you!
Gra_zie.
RUDOLPH
(sees the candlestick on the floor, picks it up, re_lights it and hands it to Mimi without speaking.)
What? so quickly?
Tan_ta fret_ta?
pp
MIMI
(outside)
a piacere
Now, good evening.
Buona se_ra.
Oh! how
Oh! sven_
RUDOLPH
(accompanies her to the door)
rall.
dolce
(returns suddenly to the table)
Now, good evening.
Buona se_ra.
27
pp
rall.
col canto
f
115464
f

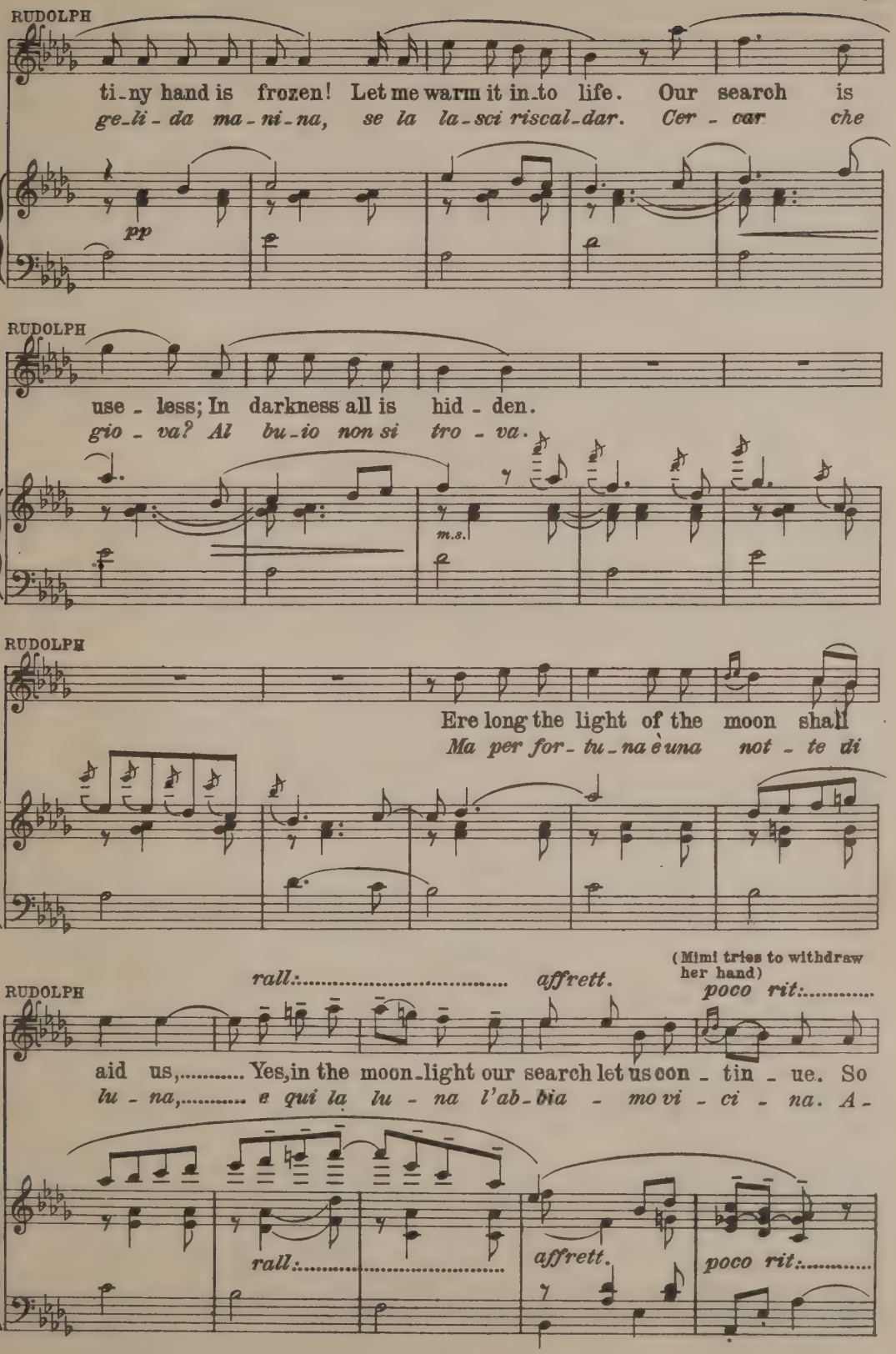

Un poco più mosso ♩=126
MIMI
(re-entering, but stops on the threshold of the door which remains open)
stu - - pid, how stu - pid, the key of my poor cham-ber,
-ta - - ta, sven-ta - ta! La chia-ve del-la stan - za
Un poco più mosso ♩=126
p con agitazione
MIMI
where can I have left it?
do-ve l'ho la-scia - - ta?
RUDOLPH
Come, stand not in the door - -
Non sti-a sul - l'u - -
mf
MIMI
(Mimi's light goes out)
Good gra-cious!
Oh Di - o!
RUDOLPH
-way, your can-dle is flick'-ring in the wind.....
-scio; il lu-me va-cil - la al ven - - to.
dolce

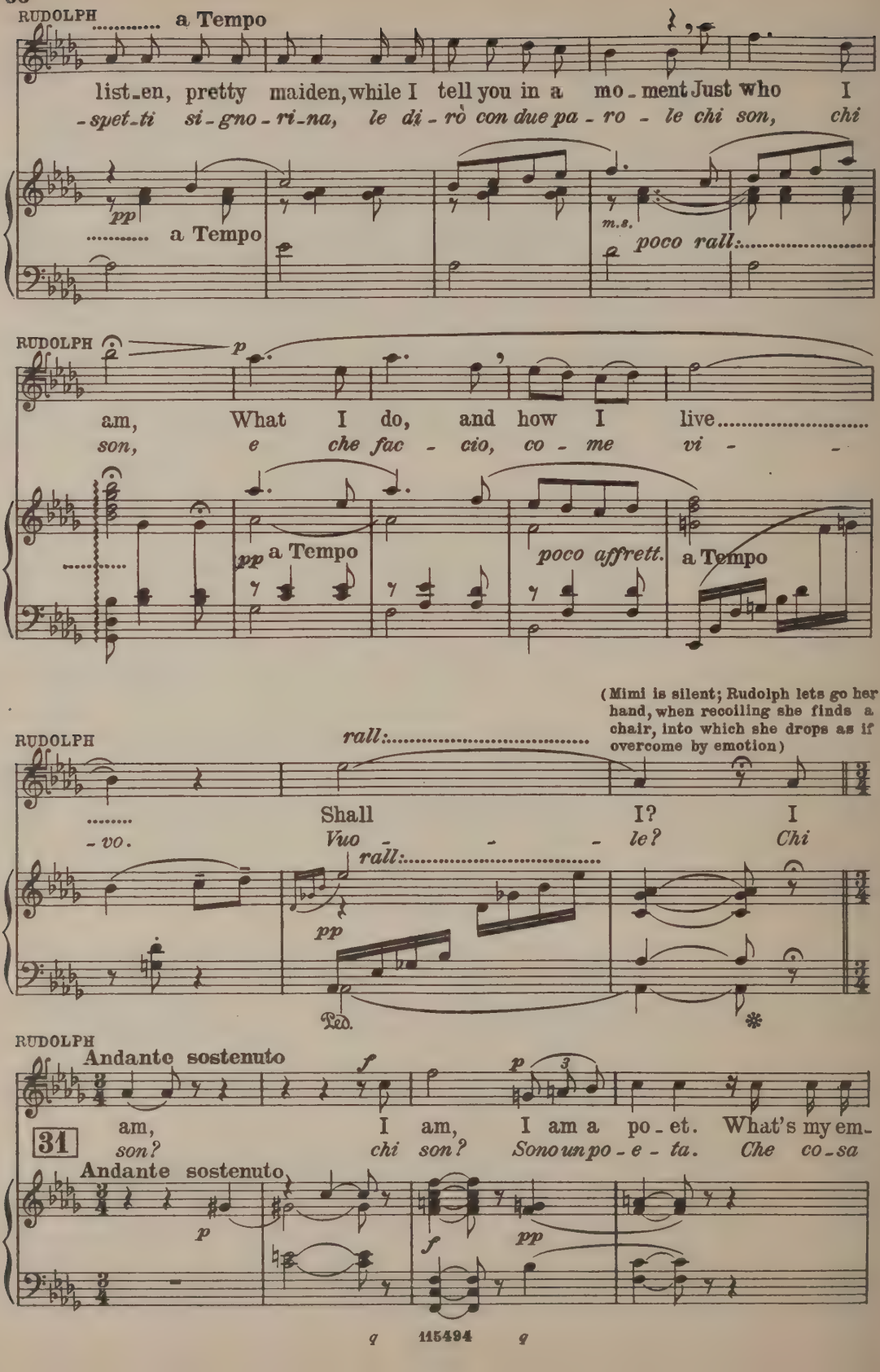

MIMI
please light it just once more!
Tor_ni ad ac_cender_lo.
RUDOLPH
(Runs with his candle, but as he nears the door his light too is blown out; the room remains in darkness.)
Oh dear!
Oh Dio!...
Now there's mine gone
An_che il mio s'è
MIMI
(groping about she reaches the table and deposits the candlestick)
Ah!
Ah!
and the key where can it be?
e la chiave o_ve sa_rà?
RUDOLPH
(finds himself near
out, too.
spen_to!
What a
Bu_io
pp
MIMI
I'm so sor_ry.
Di_sgrazia_ta!
RUDOLPH
the door and fastens it)
nuisance!
pe_sto!
Where can it be?.....
O_ve sa_rà?.....

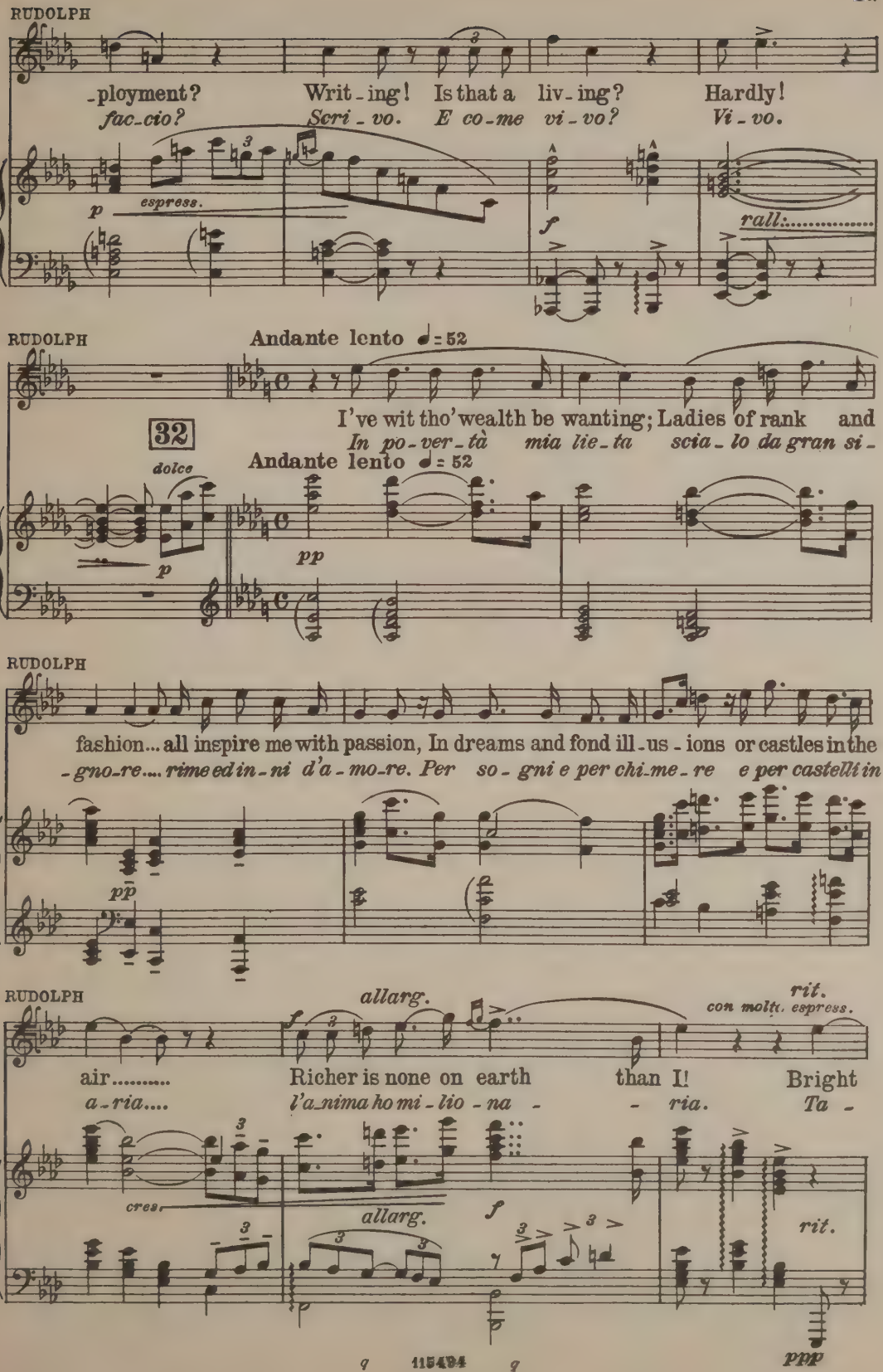

MIMI
(with politeness, and advancing cautiously)
Pray for - - give your tiresome little neigh-bour.
Im - - por - - tu - na è la vi - ci - na...
28
mf
MIMI
p
Pray for - give your tire - some
Im - por - tu - na è la vi -
RUDOLPH (Turns where he hears the voice)
Nothing, I as - sure you!
Ma le pa - re!...
MIMI
(looks for the key on the floor, sliding over it)
neigh - bour.....
- ci - na.....
RUDOLPH
p
Do not men - tion it, I pray you.
Co - sa di - ce, ma le pa - re!

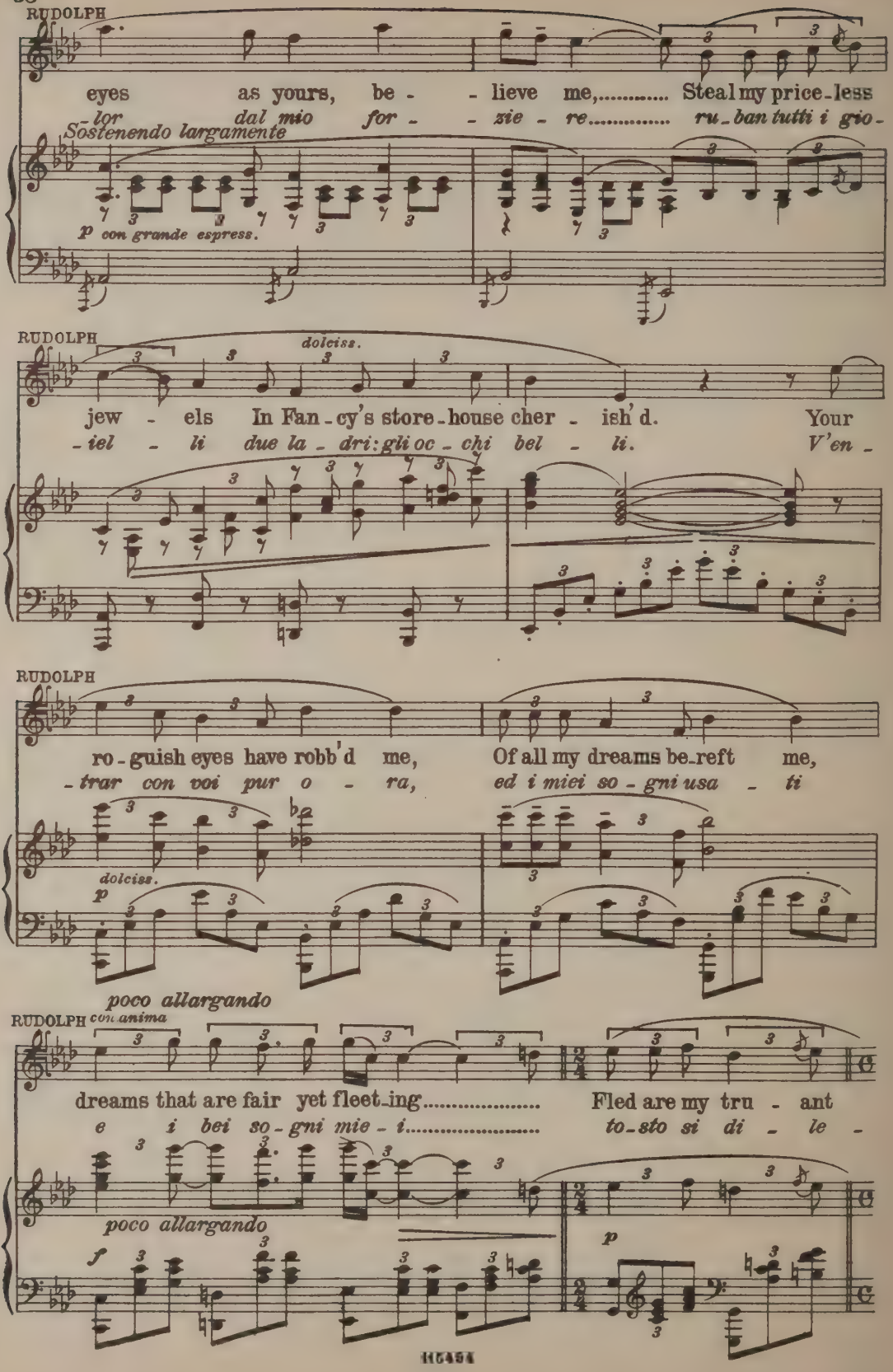

MIMI
Look for it.
Cer - chi
RUDOLPH
(knocks against the
I'm look - ing!
Cer - co.
29
dolce
dolce e legato
p
p
MIMI
Where can it be?
O - ve sa - rà?..
RUDOLPH
table, deposits his candlestick and
searches for the key with his hands on the floor)
Have you found it?
L'ha tro - va - ta?..
(Finds the key; lets an exclamation
Ah!
Ah!
MIMI
I think so.
Mi par - ve...
RUDOLPH
escape; suddenly checks himself and puts key in his pocket)
No!
No!
In ve - ry.
in ve - ri -

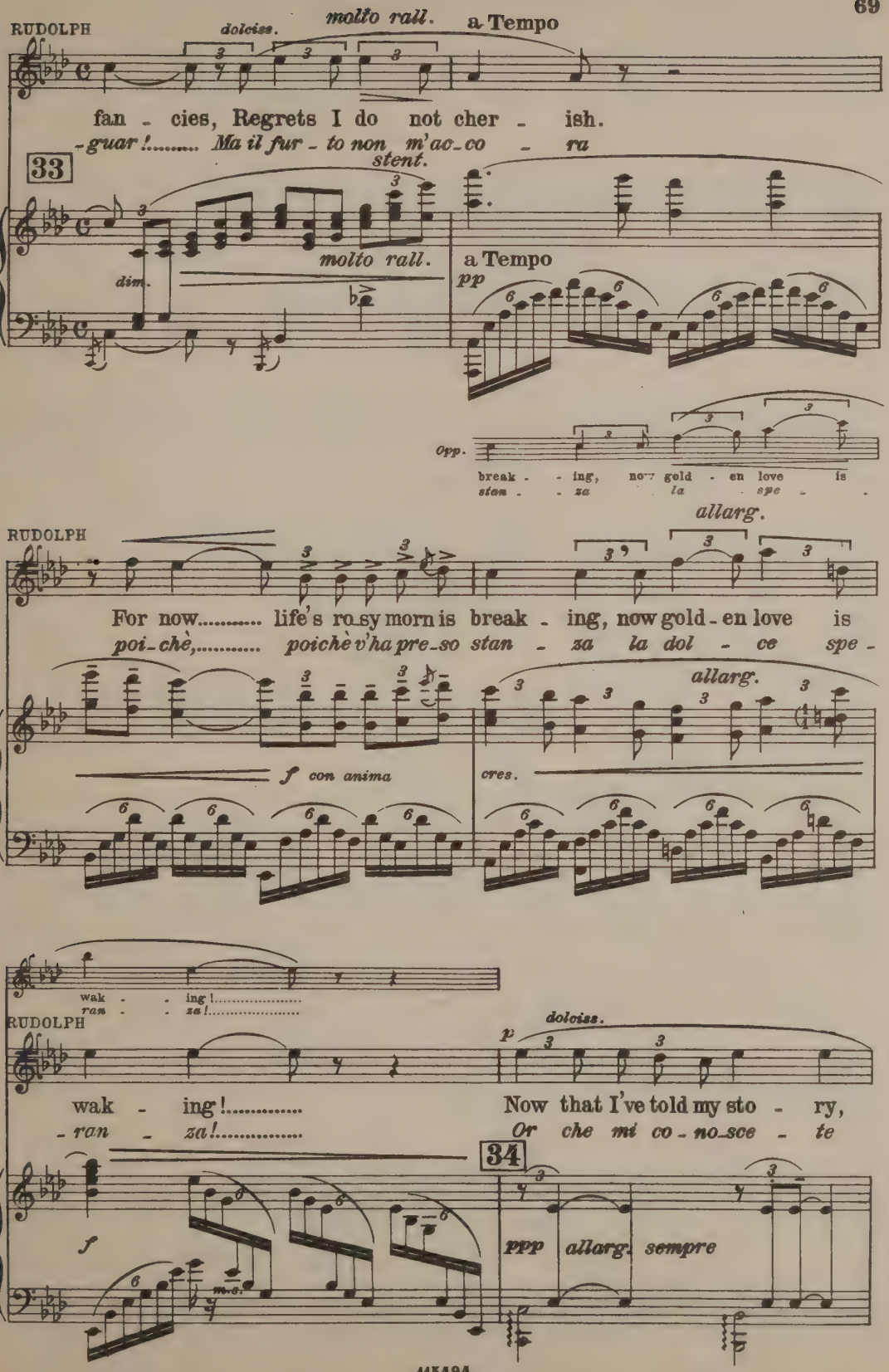

MIMI
(searches by feeling)
Found it?
RUDOLPH
Cer - ca?
(feigns to search;
truth.
-tà!
rit.
a Tempo
rall. un poco
f
p
RUDOLPH
but guided by Mimi's voice and movement, tries to approach her)
Not yet!
Cer - co!
3
(Mimi stoops to the floor,
f espressivo
rall.
p
MIMI
continually feeling; at this moment Rudolph ap-
-proaches her, and stooping, his hand meets Mimi's)
Andantino affettuoso ♩=58
Ah!
Ah!
RUDOLPH
(holding Mimi's
dolcissimo
30
Andantino affettuoso ♩=58
Your
Che
dim. e rall:
pp
stentate
sfz
115494

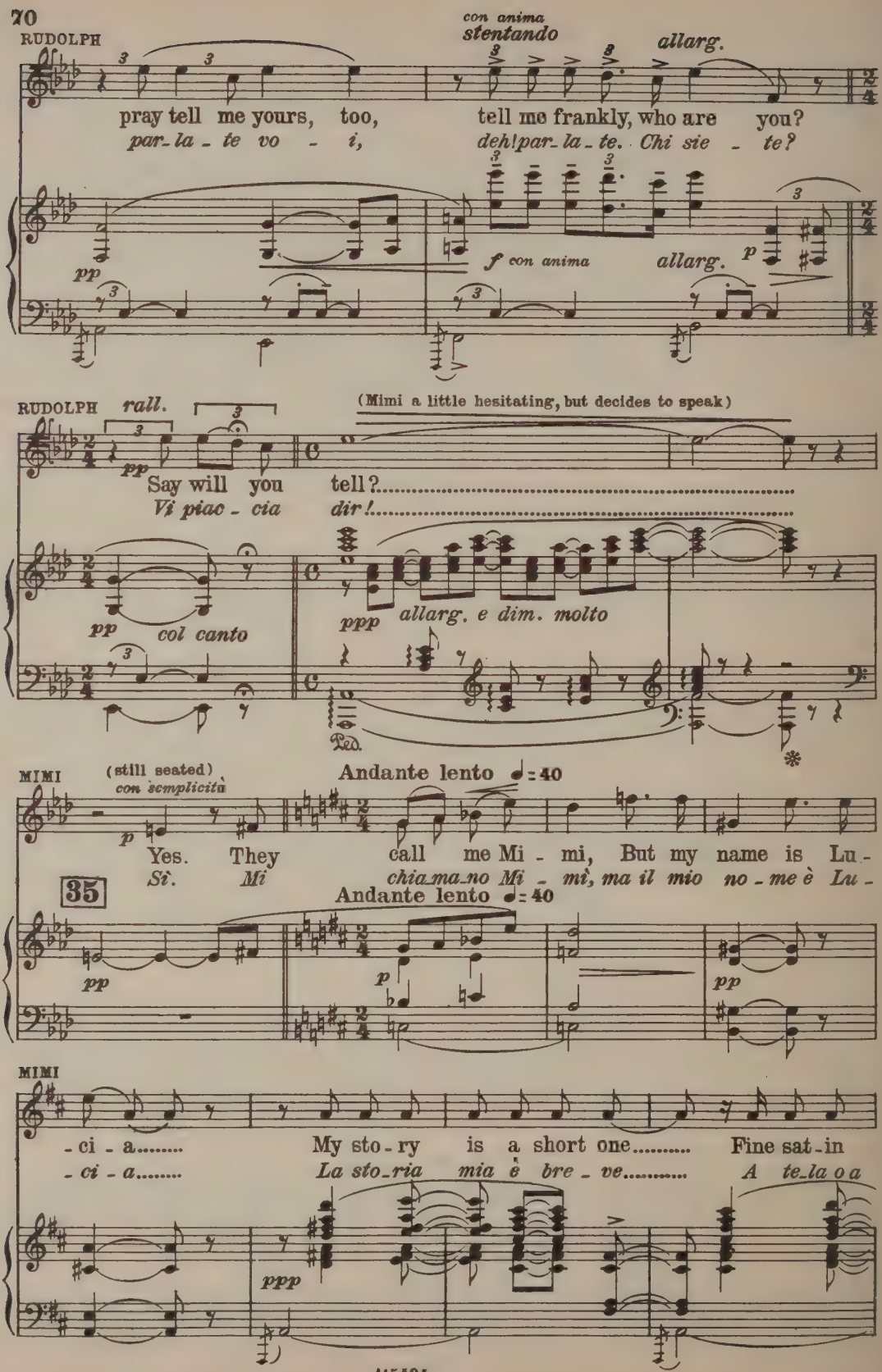

RUDOLPH
ti-ny hand is frozen! Let me warm it in-to life. Our search is
ge-li-da ma-ni-na, se la la-sci riscal-dar. Cer-car che
pp
RUDOLPH
use-less; In darkness all is hid-den.
gio-va? Al bu-io non si tro-va.
m.s.
RUDOLPH
Ere long the light of the moon shall
Ma per for-tu-na è una not-te di
RUDOLPH
rall:..... affrett.
(Mimi tries to withdraw her hand)
poco rit:.....
aid us,..... Yes, in the moon-light our search let us con-tin-ue. So
lu-na,..... e qui la lu-na l'ab-bia mo vi-ci-na. A-
rall:.....
affrett.
poco rit:.....

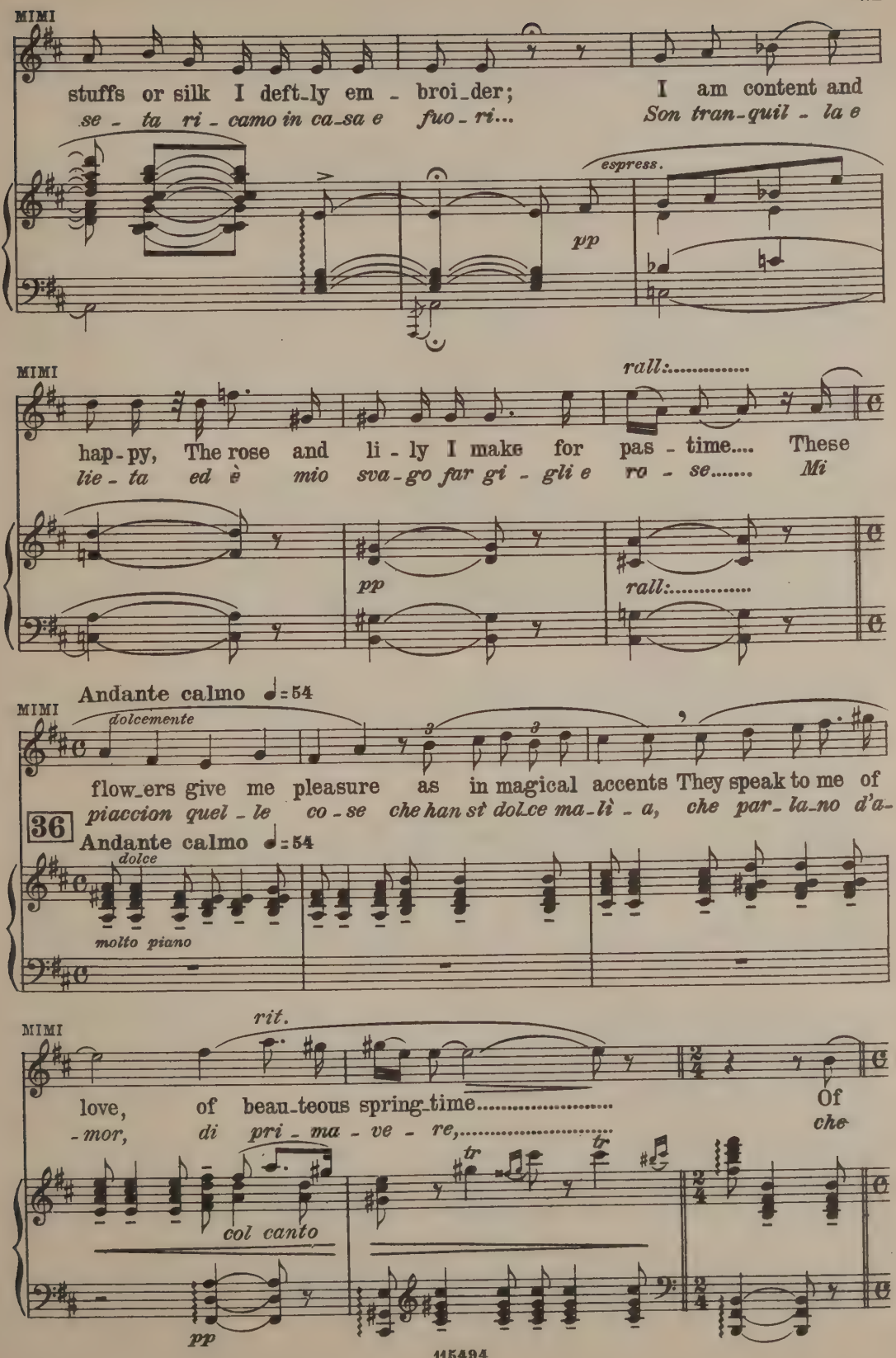

RUDOLPH
a Tempo
list-en, pretty maiden, while I tell you in a mo-ment Just who I
-spet-ti si-gno-ri-na, le di-rò con due pa-ro-le chi son, chi
pp
a Tempo
m.s.
poco rall:
RUDOLPH
p
am, What I do, and how I live
son, e che fac-cio, co-me vi-
pp
a Tempo
poco affrett.
a Tempo
(Mimi is silent; Rudolph lets go her hand, when recoiling she finds a chair, into which she drops as if overcome by emotion)
RUDOLPH
rall:
Shall I? I
-vo. Vuo- -le? Chi
rall:
pp
Ped.
RUDOLPH
Andante sostenuto
f
p
31
am, I am, I am a po-et. What's my em-
son? chi son? Sono un po-e-ta. Che co-sa
Andante sostenuto
p
f
pp

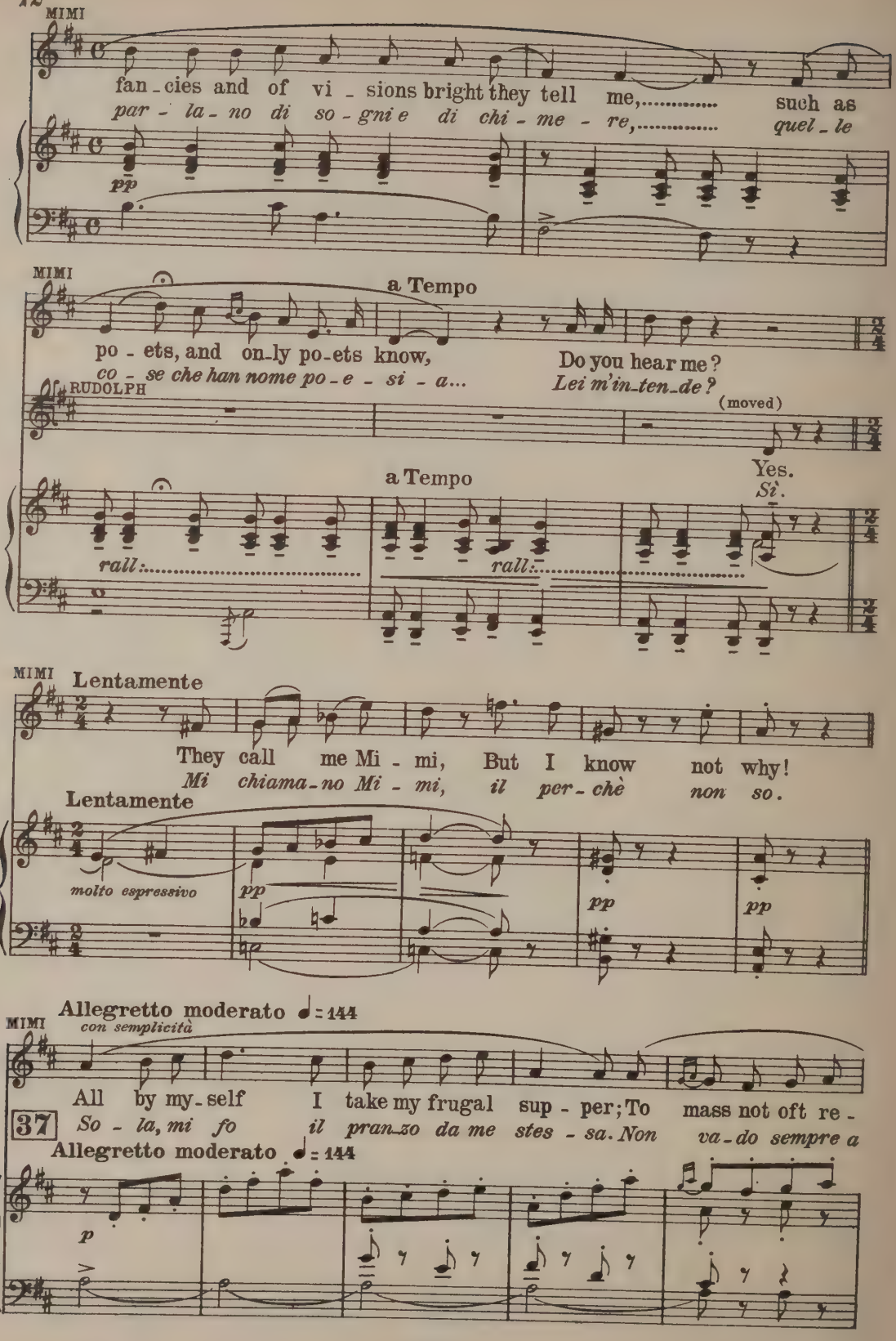

RUDOLPH
-ployment? Writ-ing! Is that a liv-ing? Hardly!
fac-cio? Scri-vo. E co-me vi-vo? Vi-vo.
espress.
rall.
RUDOLPH
Andante lento ♩= 52
32
I've wit tho' wealth be wanting; Ladies of rank and
In po-ver-tà mia lie-ta scia-lo da gran si-
dolce
Andante lento ♩= 52
RUDOLPH
fashion... all inspire me with passion, In dreams and fond ill-us-ions or castles in the
-gno-re.... rime ed in-ni d'a-mo-re. Per so-gni e per chi-me-re e per castelli in
RUDOLPH
allarg.
rit.
con molto espress.
air..... Richer is none on earth than I! Bright
a-ria.... l'a-nima ho mi-lio-na - - ria. Ta -
cres.
allarg.
rit.
ppp

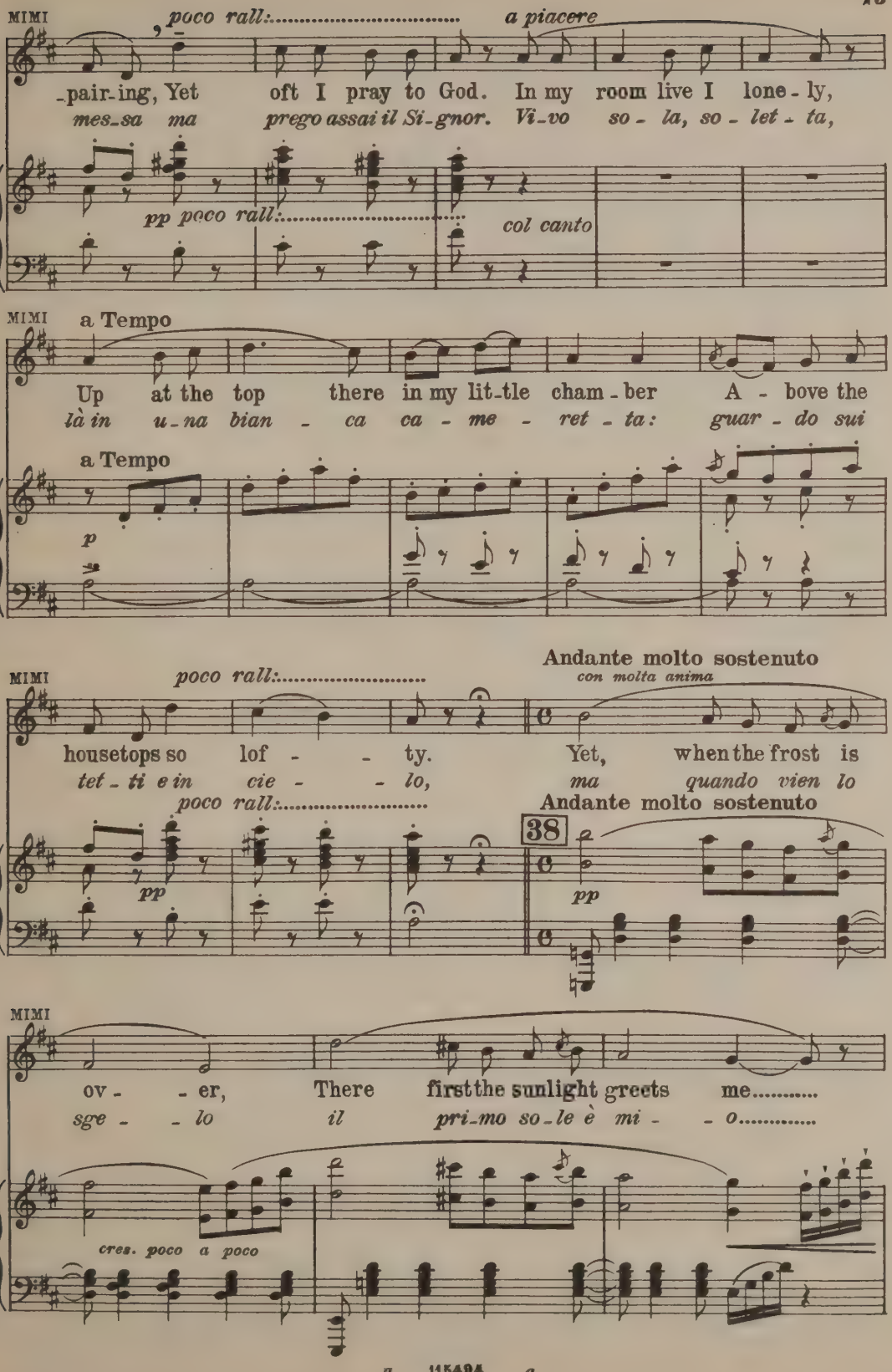

RUDOLPH
eyes as yours, be - - lieve me,..... Steal my price-less
-lor dal mio for - - zie - re..... ru-ban tutti i gio-
Sostenendo largamente
p con grande espress.
RUDOLPH
dolciss.
jew - els In Fan-cy's store-house cher - ish'd. Your
-iel - li due la - dri: gli oc - chi bel - li. V'en -
RUDOLPH
ro-guish eyes have robb'd me, Of all my dreams be-reft me,
-trar con voi pur o - ra, ed i miei so-gni usa - ti
dolciss.
p
poco allargando
RUDOLPH con anima
dreams that are fair yet fleet-ing..... Fled are my tru - ant
e i bei so-gni mie-i..... to-sto si di - le -
poco allargando
f
p

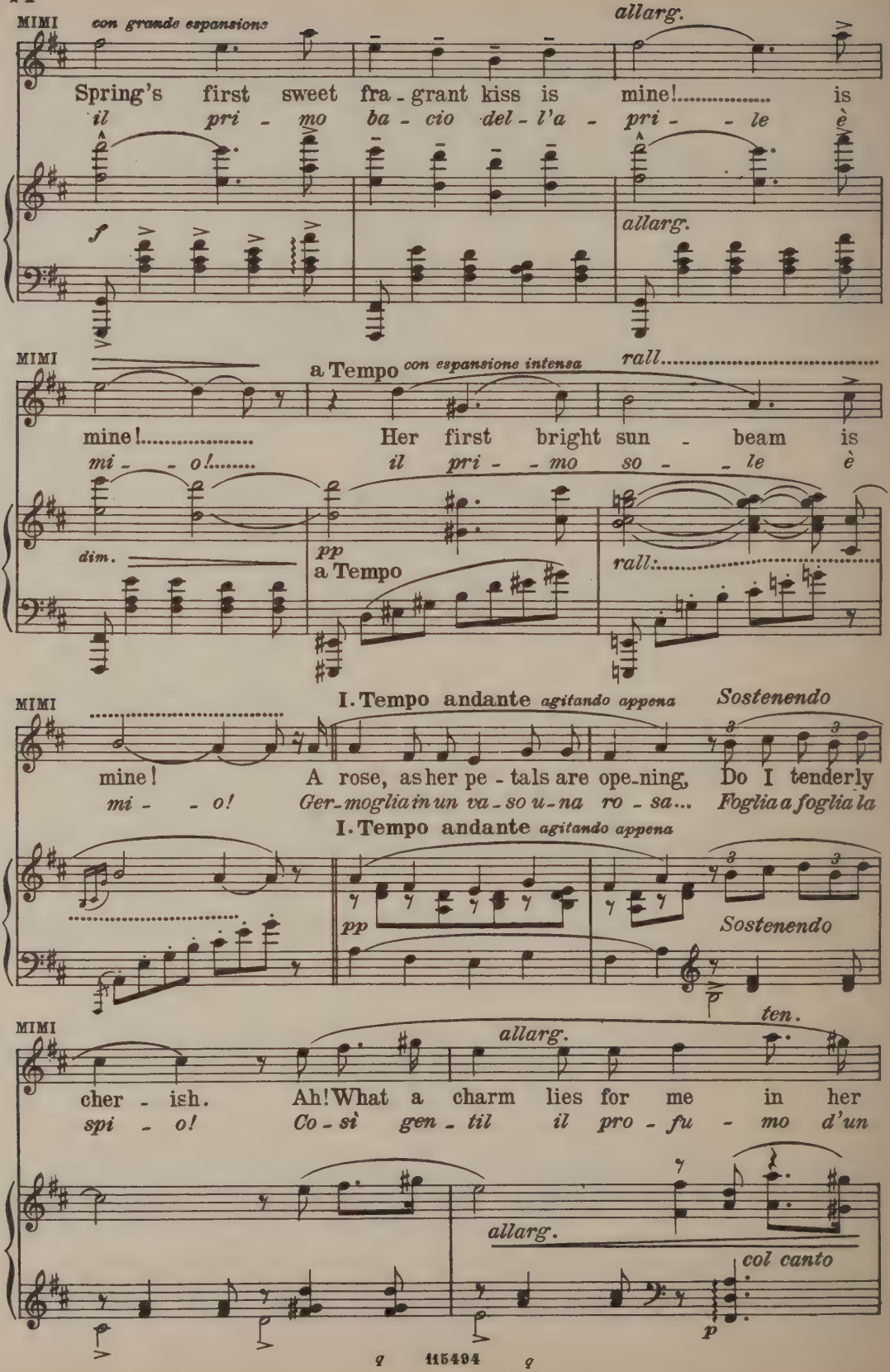

RUDOLPH
dolciss.
molto rall.
a Tempo
fan - cies, Regrets I do not cher - ish.
-guar!..... Ma il fur - to non m'ac-co - ra
33
stent.
molto rall.
a Tempo
dim.
pp
Opp.
break - - ing, now gold - en love is
stan - - za la spe - -
allarg.
RUDOLPH
For now..... life's ro-sy morn is break - ing, now gold - en love is
poi-chè,..... poichè v'ha pre-so stan - za la dol - ce spe -
allarg.
f con anima
cres.
wak - - ing!.....
ran - - za!.....
RUDOLPH
dolciss.
wak - ing!.....
-ran - za!.....
Now that I've told my sto - ry,
Or che mi co-no-sce - te
34
f
ppp allarg. sempre

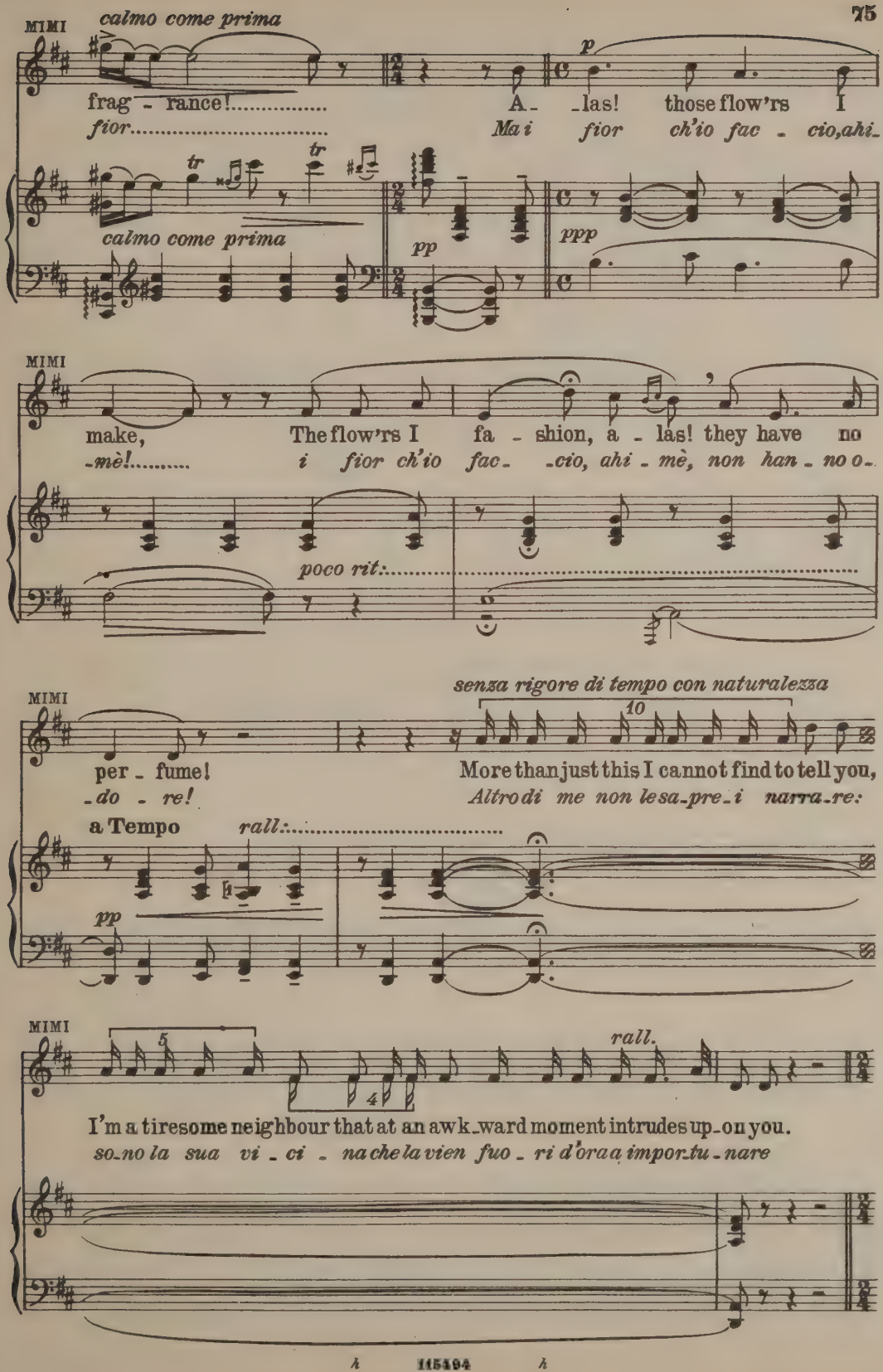

RUDOLPH
con anima
stentando
allarg.
pray tell me yours, too,
par-la-te vo-i,
tell me frankly, who are you?
deh! par-la-te. Chi sie-te?
pp
f con anima
allarg.
p
RUDOLPH
rall.
(Mimi a little hesitating, but decides to speak)
pp
Say will you tell?
Vi piac-cia dir!
pp col canto
ppp allarg. e dim. molto
Ped.
MIMI
(still seated)
con semplicità
Andante lento ♩=40
p
Yes. They call me Mi-mi, But my name is Lu-
Sì. Mi chia-ma-no Mi-mì, ma il mio no-me è Lu-
35
Andante lento ♩=40
pp
p
pp
MIMI
-ci-a..... My sto-ry is a short one..... Fine sat-in
-ci-a..... La sto-ria mia è bre-ve..... A te-la o a
ppp


MIMI
stuffs or silk I deft-ly em - broi-der; I am content and
se - ta ri - camo in ca-sa e fuo - ri... Son tran-quil - la e
espress.
pp
MIMI
rall:.....
hap-py, The rose and li - ly I make for pas - time.... These
lie - ta ed è mio sva-go far gi - gli e ro - se..... Mi
pp
rall:.....
Andante calmo ♩=54
MIMI
dolcemente
flow-ers give me pleasure as in magical accents They speak to me of
piaccion quel - le co - se che han sì dol-ce ma-lì - a, che par-la-no d'a-
36
Andante calmo ♩=54
dolce
molto piano
MIMI
rit.
love, of beau-teous spring-time..... Of
-mor, di pri - ma - ve - re,..... che
tr
tr
col canto
pp


MIMI
fan_cies and of vi_sions bright they tell me,..... such as
par_la_no di so_gni e di chi_me_re,..... quel_le
pp
MIMI
a Tempo
po_ets, and on_ly po_ets know,
co_se che han nome po_e_si_a...
Do you hear me?
Lei m'in_ten_de?
RUDOLPH
(moved)
Yes.
Sì.
a Tempo
rall:
rall:
MIMI
Lentamente
They call me Mi_mi, But I know not why!
Mi chiama_no Mi_mi, il per_chè non so.
Lentamente
molto espressivo
pp
pp
pp
MIMI
Allegretto moderato ♩= 144
con semplicità
All by my_self I take my frugal sup_per; To mass not oft re_
37
So_la, mi fo il pran_zo da me stes_sa. Non va_do sempre a
Allegretto moderato ♩= 144
p


MIMI
poco rall:
a piacere
pair-ing, Yet oft I pray to God. In my room live I lone-ly,
mes-sa ma prego assai il Si-gnor. Vi-vo so-la, so-let-ta,
pp poco rall:
col canto
MIMI
a Tempo
Up at the top there in my lit-tle cham-ber A-bove the
là in u-na bian-ca ca-me-ret-ta: guar-do sui
a Tempo
p
MIMI
poco rall:
Andante molto sostenuto
con molta anima
housetops so lof-ty. Yet, when the frost is
tet-ti e in cie-lo, ma quando vien lo
poco rall:
Andante molto sostenuto
38
pp
pp
MIMI
ov-er, There first the sunlight greets me.....
sge-lo il pri-mo so-le è mi-o.....
cres. poco a poco


MIMI
con grande espansione
allarg.
Spring's first sweet fra - grant kiss is mine!..... is
il pri - mo ba - cio del - l'a - pri - - le è
f
allarg.
MIMI
a Tempo con espansione intensa
rall.....
mine!..... Her first bright sun - beam is
mi - - o!..... il pri - - mo so - - le è
dim.
pp
a Tempo
rall:.....
MIMI
I. Tempo andante agitando appena
Sostenendo
mine! A rose, as her pe - tals are ope-ning, Do I tenderly
mi - - o! Ger-moglia in un va - so u - na ro - sa... Foglia a foglia la
I. Tempo andante agitando appena
pp
Sostenendo
MIMI
allarg.
ten.
cher - ish. Ah! What a charm lies for me in her
spi - o! Co - sì gen - til il pro - fu - mo d'un
allarg.
col canto
p


MIMI
calmo come prima
frag - rance!
fior
A - las! those flow'rs I
Mai fior ch'io fac - cio, ahi -
p
pp
ppp
MIMI
make,
-mè!
The flow'rs I fa - shion, a - las! they have no
i fior ch'io fac - cio, ahi - mè, non han - no o -
poco rit.
MIMI
senza rigore di tempo con naturalezza
per - fume!
-do - re!
More than just this I cannot find to tell you,
Altro di me non le sa - pre - i narra - re:
a Tempo
rall.
pp
MIMI
rall.
I'm a tiresome neighbour that at an awk - ward moment intrudes up - on you.
so - no la sua vi - ci - na che la vien fuo - ri d'ora a importu - nare

(At the shouts of his friends Rudolph is annoyed)

Allegretto ♩ = 100

MARCEL *a piacere*

Hallo! you hear not!
O_là. Non sen_ti?

(From the courtyard)

SCHAUNARD *a piacere*

Eh! Rudolph!
Ehi! Rodol_fo!

(from below)

COLLINE *a piacere*

Ho! Ru_dolph!
Ro_dol_fo!

39

Allegretto ♩ = 100

col canto

p.

(Getting more annoyed, Rudolph finds his way to the window and opens it to answer his friends in the courtyard; from the open window enter a few rays of moonlight brightening the room.)

RUDOLPH

I have
*Scrivo an_*

MARCEL

Don't dawdle!
Lu_ma_ca!

SCHAUNARD

Do not tar_ry, idler?
Ac_ci_denti al pigro!

COLLINE

Poe_taster, come!
Po_e_tu_co_lo!

MIMI (Approaching the window a little)

Who are they?
Chi son?

RUDOLPH (Turning to Mimi)

still three lines to fin_ish. My friends.
-cor tre righe a vo_lo. *A_mi_ci.*

SCHAUNARD

Come, or you will
Sen_ti_rai le

pp stacc. *pp*

RUDOLPH

I'm not lone_ly, we are
Non son so_lo. Siamo in

MARCEL *f*

What do you there so lone_ly?
Che te ne fai lì so_lo?

SCHAUNARD

catch it!
tue.....

(remains still at the window to make sure of his friends going.)

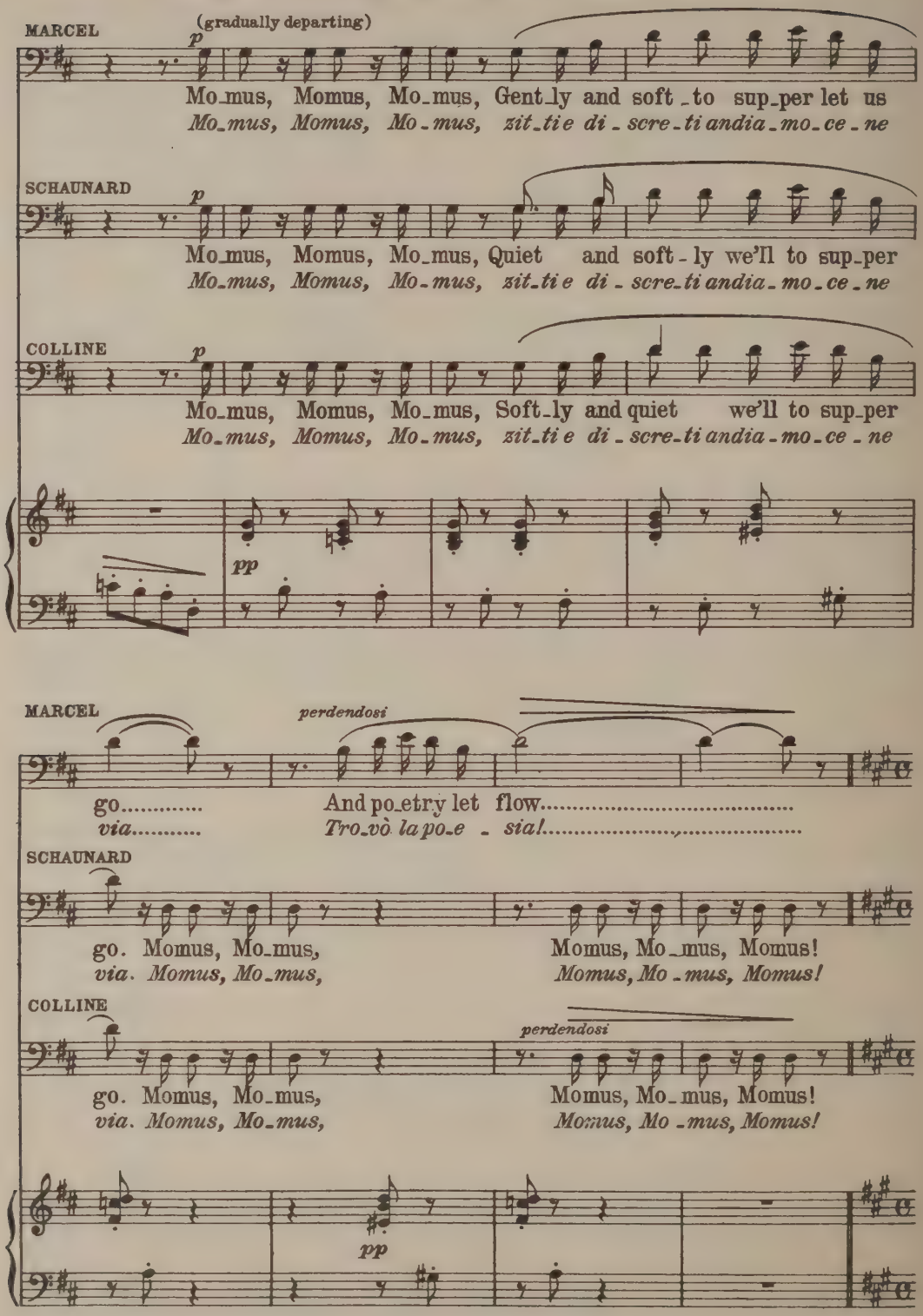
RUDOLPH a Tempo

two, so to Mo_mus, on. There keep us places; we will follow quickly.
du_e. Andate da Mo_mus, te_ne_te il posto, ci sa_remo to_sto...

a Tempo

pp 40 *f*

(Mimi goes still nearer to the window, so that the moon's rays fall upon her)



Largo sostenuto ♩=58

(Turning, Rudolph sees Mimi as if wreathed in light and contemplates her ecstatically)

RUDOLPH

p *dolciss.*

Lovely maid in the moon - light..... Your face en-

O so - a - ve fan - ciul - la,..... o dol - ce

MARCEL

And poe - try let flow.....

Tro - vò la po - e - si - a.....

41

Largo sostenuto ♩=58

pp

RUDOLPH

- trân - cing like ra diant se - raph from on high ap - pears.....

vi - so di mi - te cir - con - fu - so al - ba lu - nar,.....

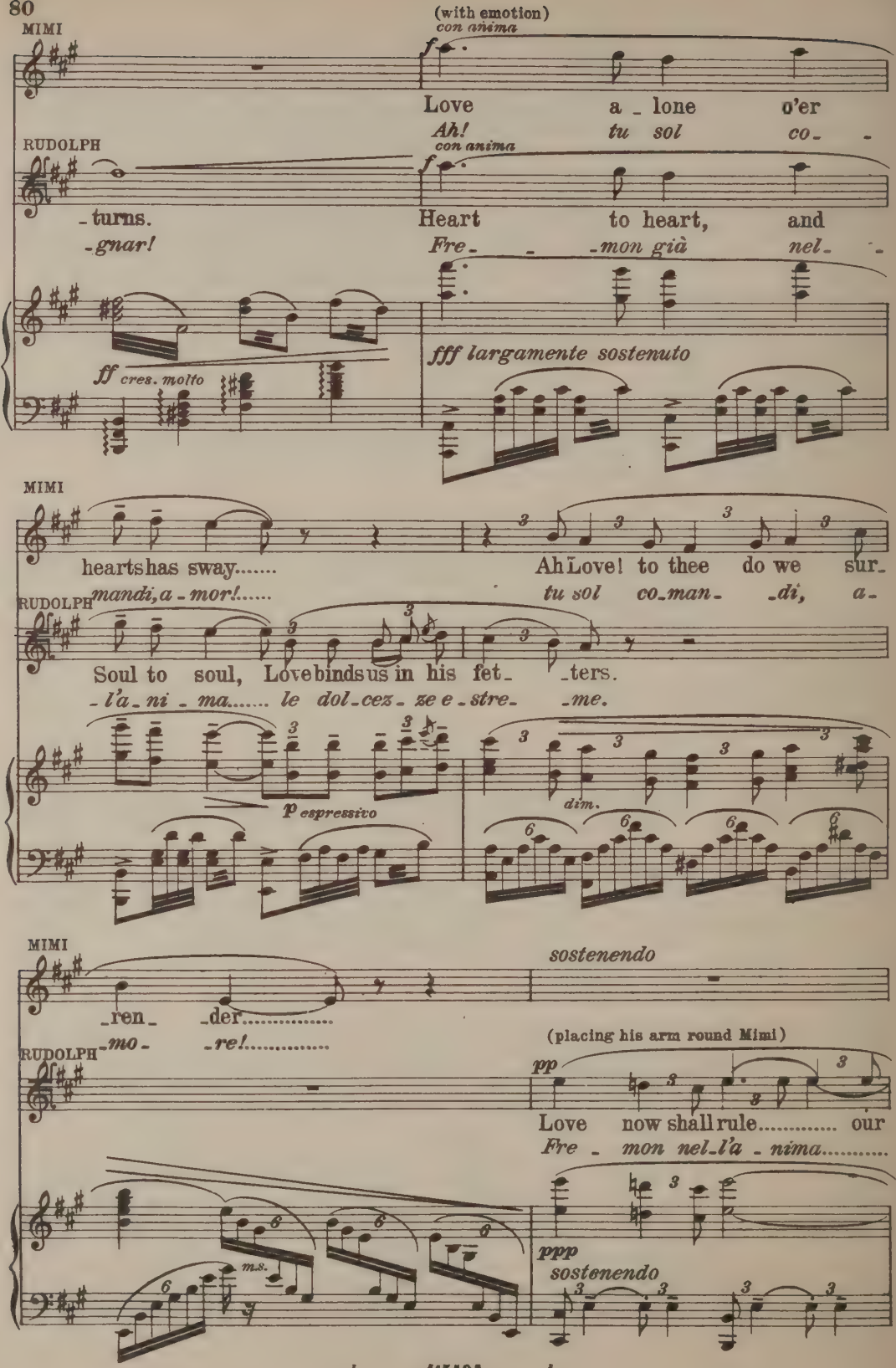
MARCEL

RUDOLPH

As thus I watch you,..... The dream that I would ev - er, ever dream re-

in te, rav - vi - so..... il so - gno ch'io vor - re - i sem - pre so-

f


MIMI
(with emotion)
con anima
Love a lone o'er
RUDOLPH
Ah! tu sol co
con anima
-turns. Heart to heart, and
-gnar! Fre -mon già nel
ff cres. molto
fff largamente sostenuto
MIMI
hearts has sway..... Ah Love! to thee do we sur
RUDOLPH
mandi, a - mor!..... tu sol co-man- di, a-
Soul to soul, Love binds us in his fet ters.
-l'a-ni-ma..... le dol-cez-ze e-stre- me.
p espressivo
dim.
MIMI
sostenendo
-ren- der.....
-mo- re!.....
RUDOLPH
(placing his arm round Mimi)
pp
Love now shall rule..... our
Fre - mon nel-l'a - nima.....
ppp
sostenendo
m.s.

(yielding to her lover's embrace)

MIMI *mormorando*

Sweet to my soul the ma_gic voice of love its mu_ _sic chant_eth Life's

Oh! co_me dol_ci scen_do_no le sue lu_sin_ghe al co_re... tu

RUDOLPH

hearts..... a_lone.....shall rule our hearts a_lone..... Life's

..... *dol_cez_ze estre_me,..... fre_mon dol_cezze estre_me, nel*

poco stent.

MIMI

Sempre più sostenuto

(disengaging herself)

fair_est flower is love..... No, I pray you!

RUDOLPH *sol co_man_di a_mor!..... No, per pie_tà!*

(kisses Mimi) *dolcissimo*

fair_est flower is love..... My

ba_cio fre_me a_mor!..... Sei

Sempre più sostenuto

42

ppp *m.d.* *m.s.*

Ped. * Ped. *

MIMI

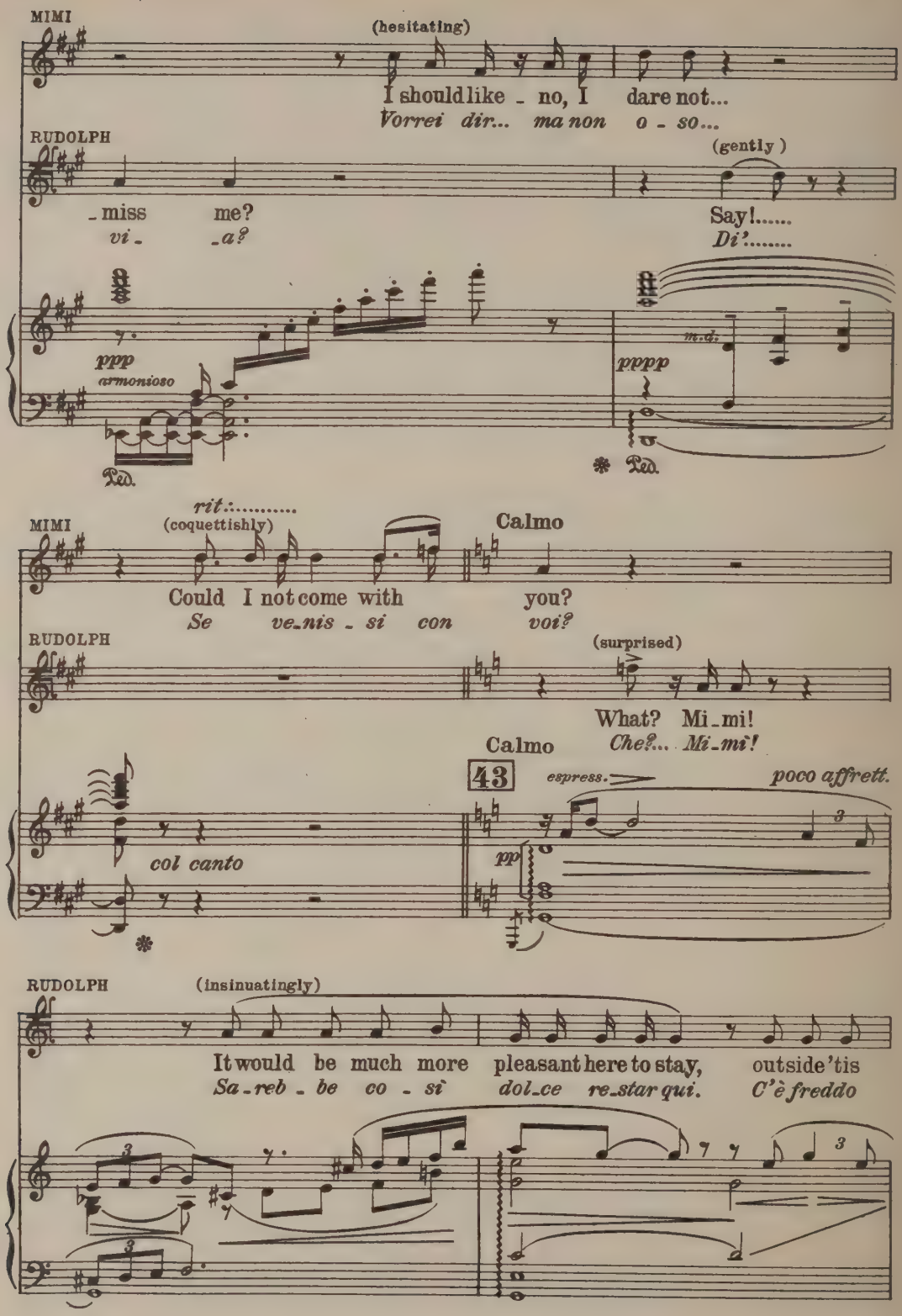
Your com_rades a_wait you.

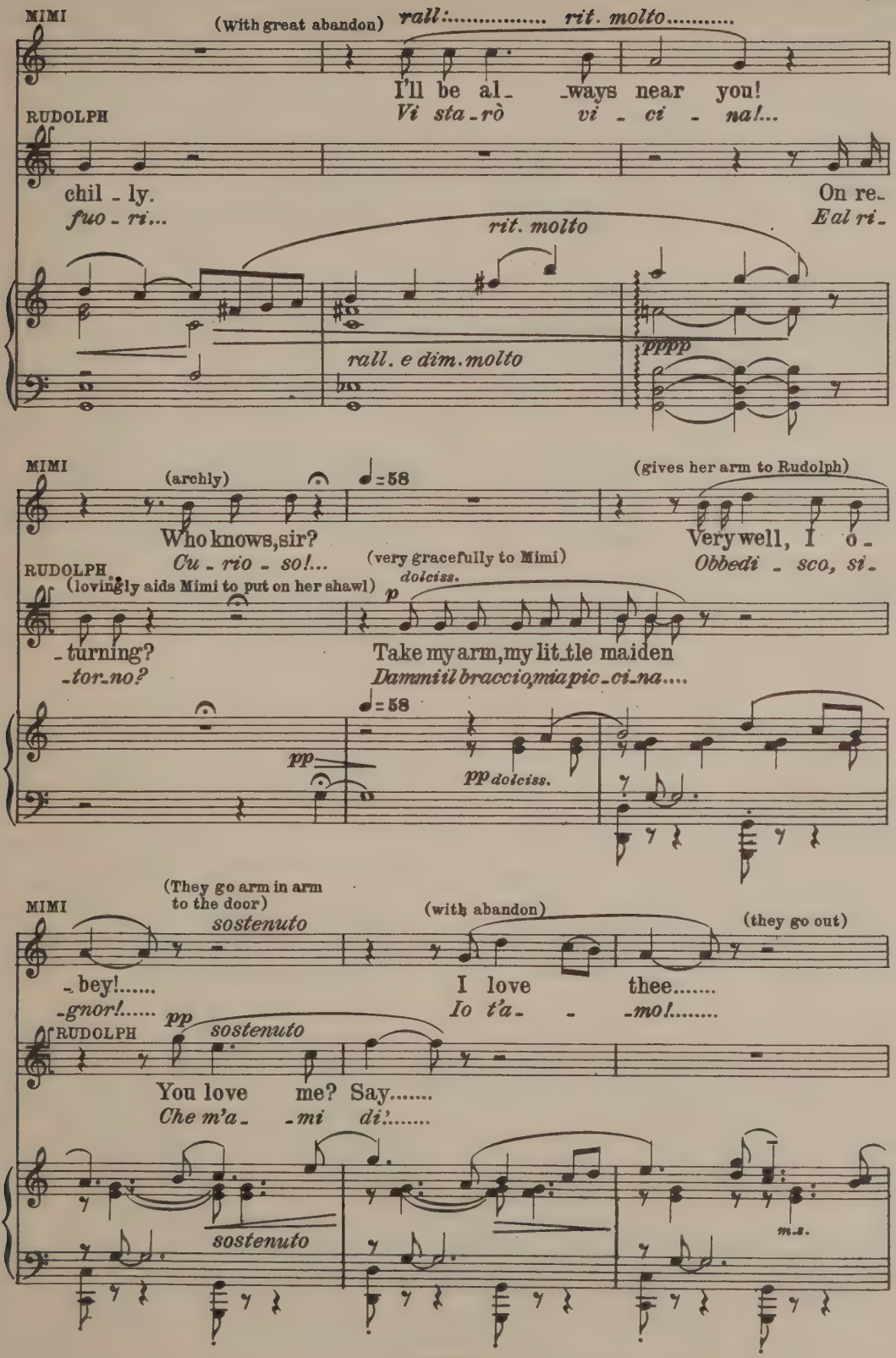
RUDOLPH *V'a_spet_tan gli a_mi_ci...*

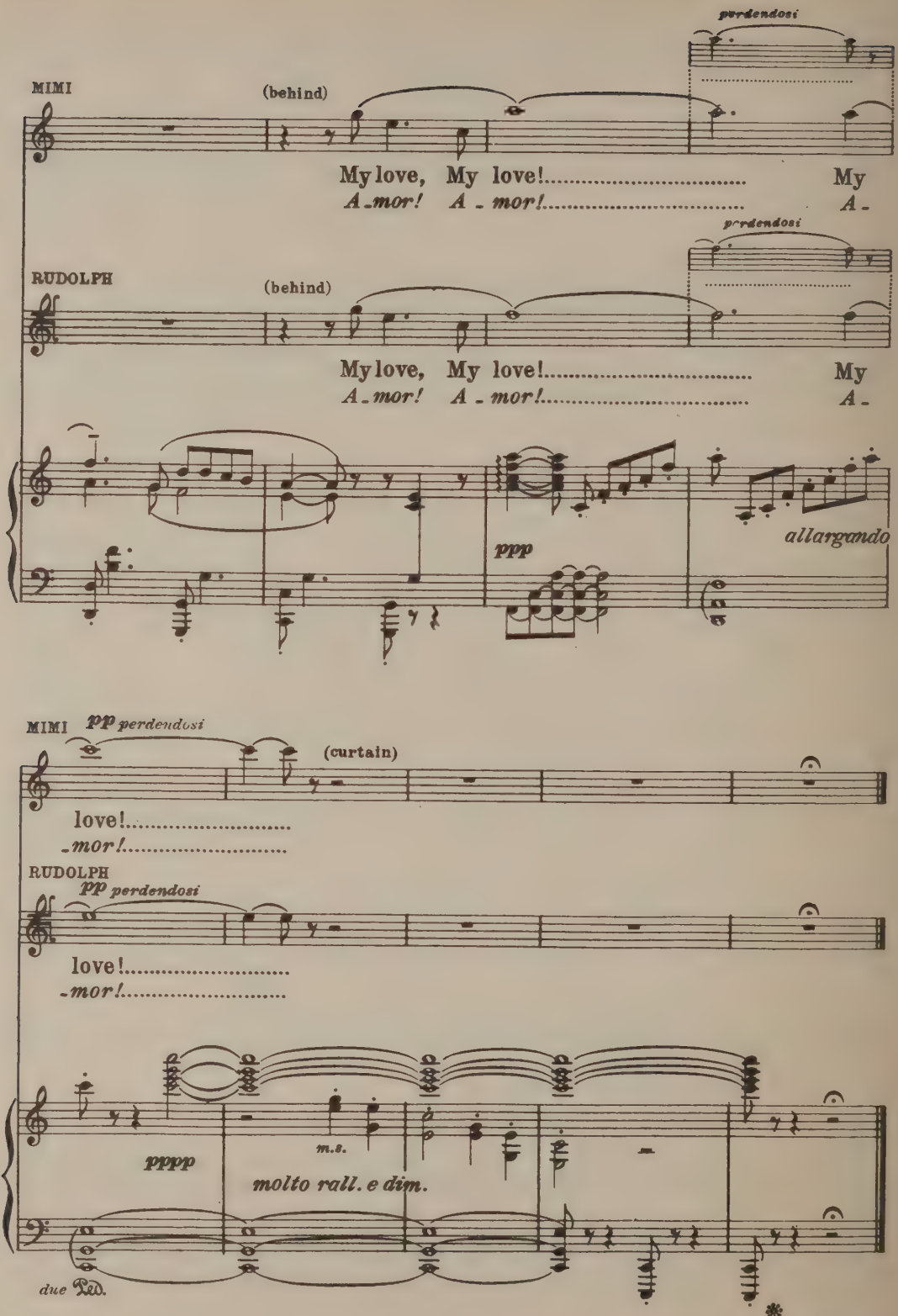
sweet_heart!..... Do you then dis_

mi_a!..... Già mi man_di

ppp


MIMI
(hesitating)
I should like - no, I dare not...
Vorrei dir... ma non o - so...
RUDOLPH
(gently)
- miss me?
vi - a?
Say!.....
Di'.....
ppp
armonioso
Ped.
m.d.
pppp
Ped.
MIMI
rit.:.....
(coquettishly)
Calmo
Could I not come with you?
Se ve-nis - si con voi?
RUDOLPH
(surprised)
What? Mi-mi!
Che?... Mi-mi!
Calmo
43
espress.
poco affrett.
col canto
pp
RUDOLPH
(insinuatingly)
It would be much more pleasant here to stay, outside 'tis
Sa-reb - be co - sì dol-ce re-star qui. C'è freddo


MIMI
(With great abandon)
rall:..... rit. molto.....
I'll be al_ _ways near you!
Vi sta_rò vi _ ci _ na!...
RUDOLPH
chil _ ly.
fuo _ ri...
On re_
Eal ri_
rit. molto
rall. e dim. molto
pppp
MIMI
(archly)
♩=58
(gives her arm to Rudolph)
Who knows, sir?
Cu _ rio _ so!...
Very well, I o_
Obbedi _ sco, si_
RUDOLPH
(lovingly aids Mimi to put on her shawl)
(very gracefully to Mimi)
dolciss.
p
_turning?
_tor_no?
Take my arm, my lit_tle maiden
Dammi il braccio, mia pic_ci_na....
♩=58
pp
pp dolciss.
MIMI
(They go arm in arm to the door)
sostenuto
(with abandon)
(they go out)
_bey!.....
_gnor!.....
I love thee.....
Io t'a_ _ _mo!.....
pp
RUDOLPH
sostenuto
You love me? Say.....
Che m'a_ _mi di?.....
sostenuto
m.s.


MIMI
(behind)
perdendosi
My love, My love!..... My
A-mor! A-mor!..... A-
RUDOLPH
(behind)
perdendosi
My love, My love!..... My
A-mor! A-mor!..... A-
ppp
allargando
MIMI
pp perdendosi
(curtain)
love!.....
-mor!.....
RUDOLPH
pp perdendosi
love!.....
-mor!.....
pppp
m.s.
molto rall. e dim.
due Ped.
End of Act. I.

SECOND ACT

'... Gustave Colline, the great philosopher; Marcel, the great painter; Rudolph, the great poet; and Schaunard, the great musician - as they were wont to style themselves - regularly frequented the Cafè Momus where, being inseparable, they were nicknamed the four musketeers.

Indeed they always went about two together, played together, dined together, often without paying the bill, yet always with a beautiful harmony worthy of the Conservatoire Orchestra.'

Mademoiselle Musetta was a pretty girl of twenty...

Very coquettish; rather ambitious; but without any pretentions to spelling.

Oh, those delightful suppers in the Quartier Latin!

A perpetual alternative between a blue brougham and an omnibus; between the Rue Breda and the Quartier Latin.

Well, what of that? From time to time I feel the need of breathing the atmosphere of such a life as this. My madcap existence is like a song; each of my love-episodes forms a verse of it; but Marcel is its refrain.

«... Gustavo Colline, il grande filosofo; Marcello, il grande pittore; Rodolfo, il grande poeta; e Schaunard, il grande musicista - come essi si chiamavano a vicenda - frequentavano regolarmente il Caffè Momus dove erano soprannominati: I quattro Moschettieri: perchè indivisibili.

«Essi giungevano infatti e giuocavano e se ne andavano sempre insieme e spesso senza pagare il conto e sempre con un «accordo» degno dell'orchestra del Conservatorio.»

«Madamigella Musetta era una bella ragazza di venti anni...

«Molta civetteria, un pochino di ambizione e nessuna ortografia...

«Delizia delle cene del Quartiere Latino...

«Una perpetua alternativa di brougham bleu e di omnibus, di via Breda e di Quartiere Latino.

«- O che volete?-Di tanto in tanto ho bisogno di respirare l'aria di questa vita. La mia folle esistenza è come una canzone; ciascuno de' miei amori è una strofa, - ma Marcello ne è il ritornello. -»

a 115494 n

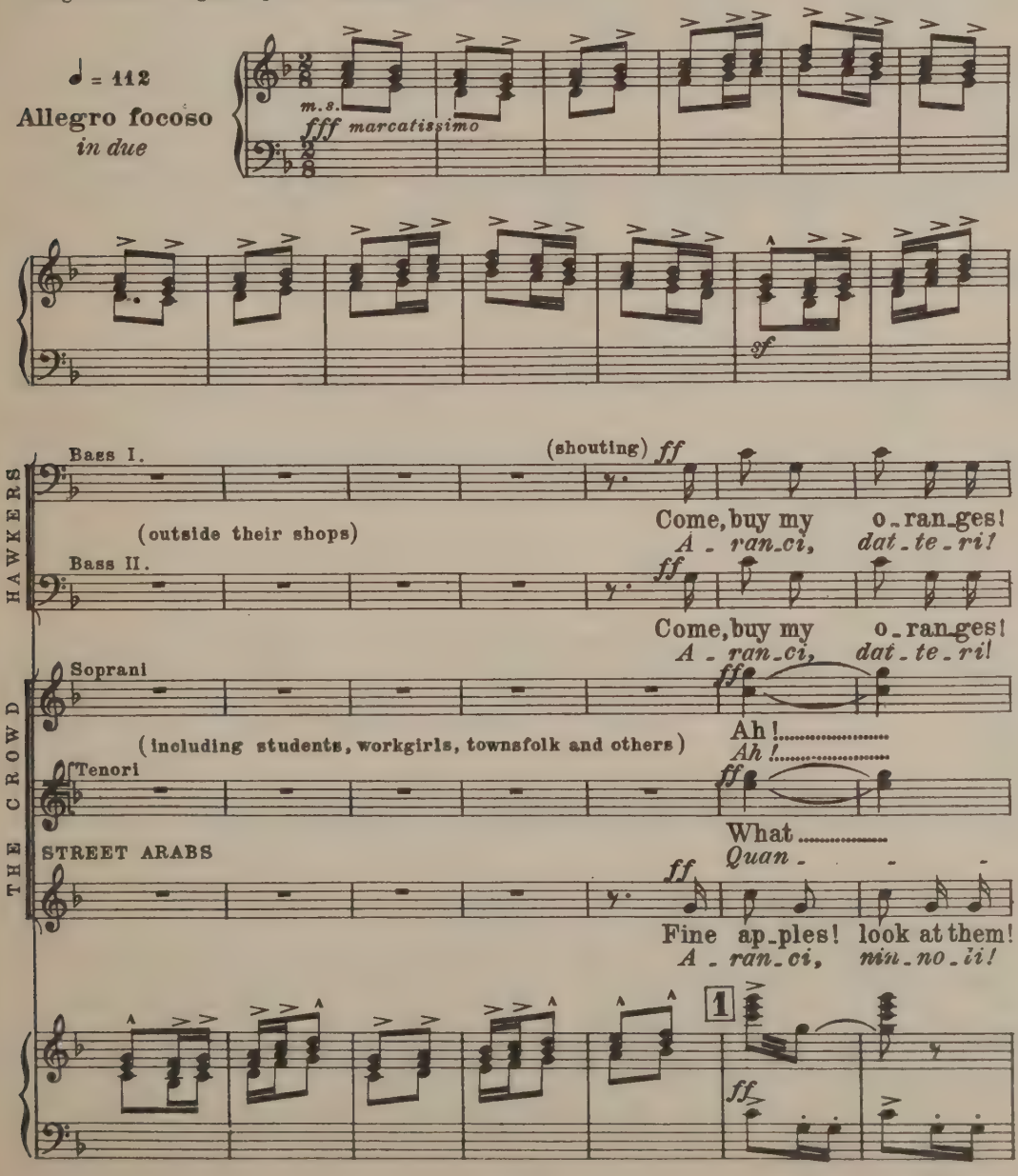
SECOND ACT

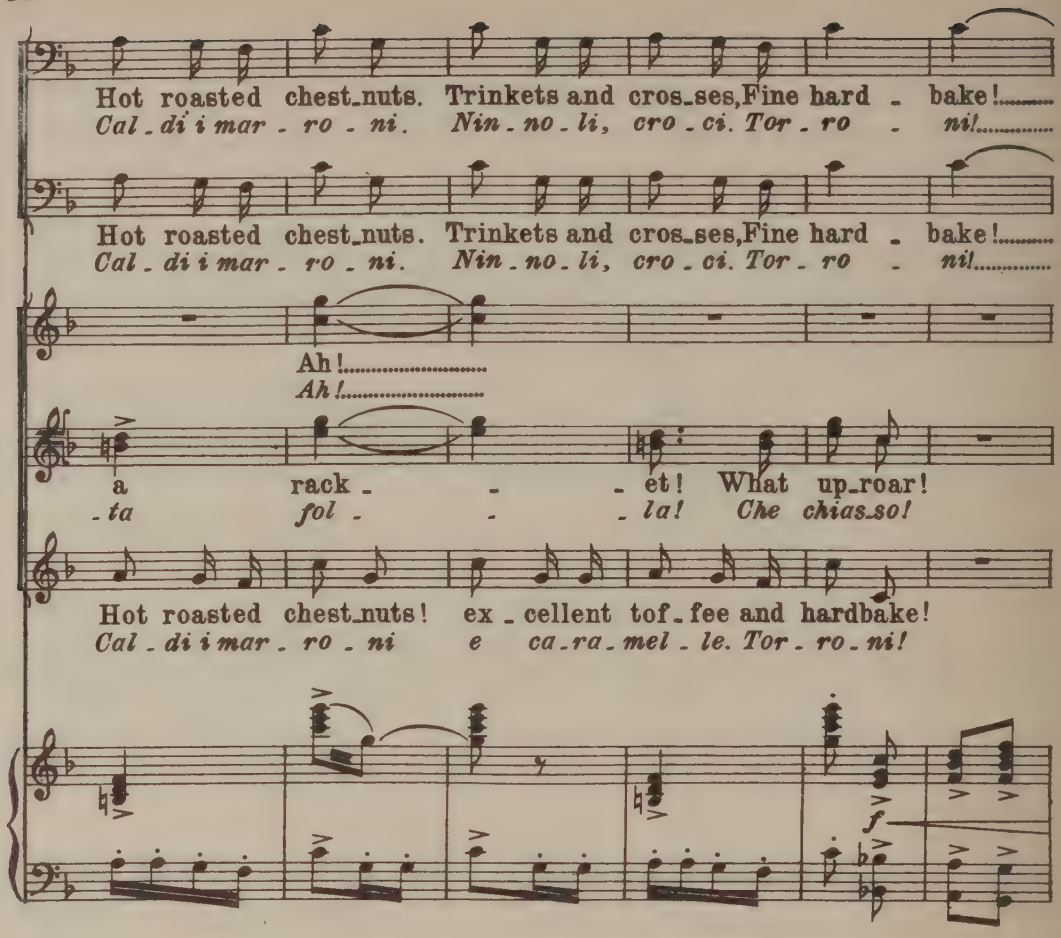
IN THE LATIN QUARTER

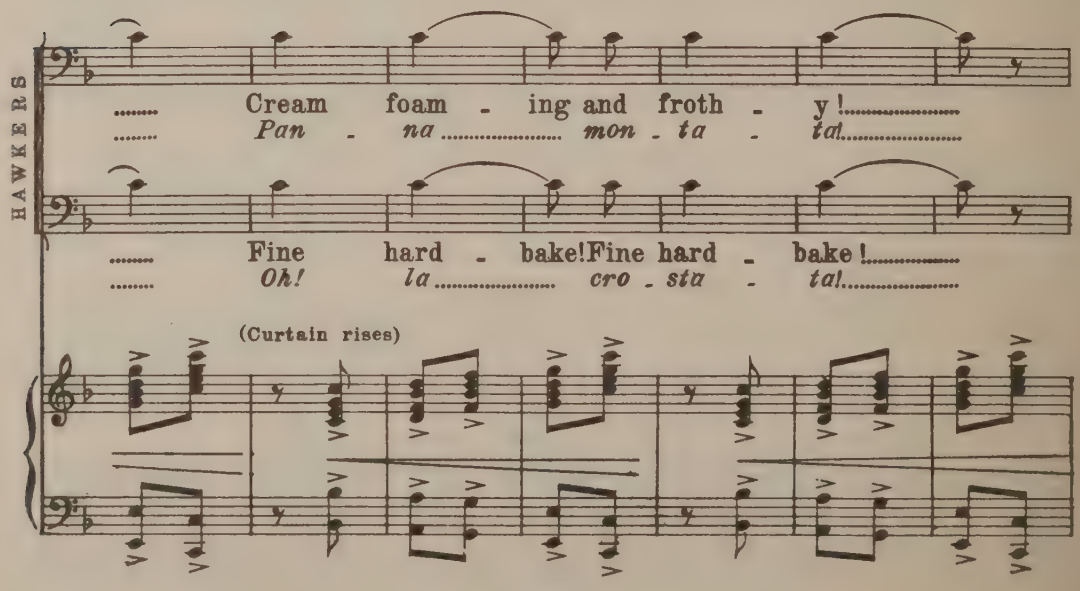
A conflux of streets; where they meet, a square flanked by shops of all sorts; on one side, the Café Momus.

CHRISTMAS EVE

A vast, motley crowd; soldiers, serving-maids; boys, girls, children, students, work girls, gendarmes etc. etc. Outside their shops vendors are bawling, inviting purchasers. Aloof from the crowd, Rudolph and Mimi walk up and down; Colline is near a rag shop. Schaunard stands outside a tinker's buying a pipe and a horn. Marcel is being hustled hither and thither. Sundry townsfolk are seated at a table outside the Café Momus. It is evening. The shops are decked with tiny lamps; a huge lantern lights up the entrance to the Café.




Hot roasted chest_nuts. Trinkets and cros_ses, Fine hard _ bake!
Cal _ di i mar _ ro _ ni. Nin _ no _ li, cro _ ci. Tor _ ro _ ni!
Hot roasted chest_nuts. Trinkets and cros_ses, Fine hard _ bake!
Cal _ di i mar _ ro _ ni. Nin _ no _ li, cro _ ci. Tor _ ro _ ni!
Ah!
Ah!
a rack _ _ _ et! What up_roar!
_ta fol _ _ _ la! Che chias_so!
Hot roasted chest_nuts! ex _ cellent tof _ fee and hardbake!
Cal _ di i mar _ ro _ ni e ca _ ra _ mel _ le. Tor _ ro _ ni!
f


HAWKERS
Cream foam _ ing and froth _ y!
Pan _ na mon _ ta _ ta!
Fine hard _ bake! Fine hard _ bake!
Oh! la cro _ sta _ ta!
(Curtain rises)

(pushing through the crowd and offering their own wares)

HAWKERS

VUOTA (some)

Try our can_dy!
Ca_ra_mel_le!

(some)

Flow'rs for the
Fio_ri al_le

THE CROWD

What an up_roar!
Quan_ta fol_la!

STREET ARABS

Run a_ _
Su, cor_ _

2

VUOTA

ff

(others)

Try our can_dy!
La cro_sta_ta!

(some)

Fat larks and or_to_lans!
Frin_guel_li, pas_se_ri!

(others)

la_dies!
bel_le!

Cream for the ba_bies!
Pan_na mon_ta_ta!

(some)

Look at them!
Dat_te_ri!

(some) (others)

Hold fast to me, what up_roar!
Strin_gi_ti a me, che chias_so!

(some)

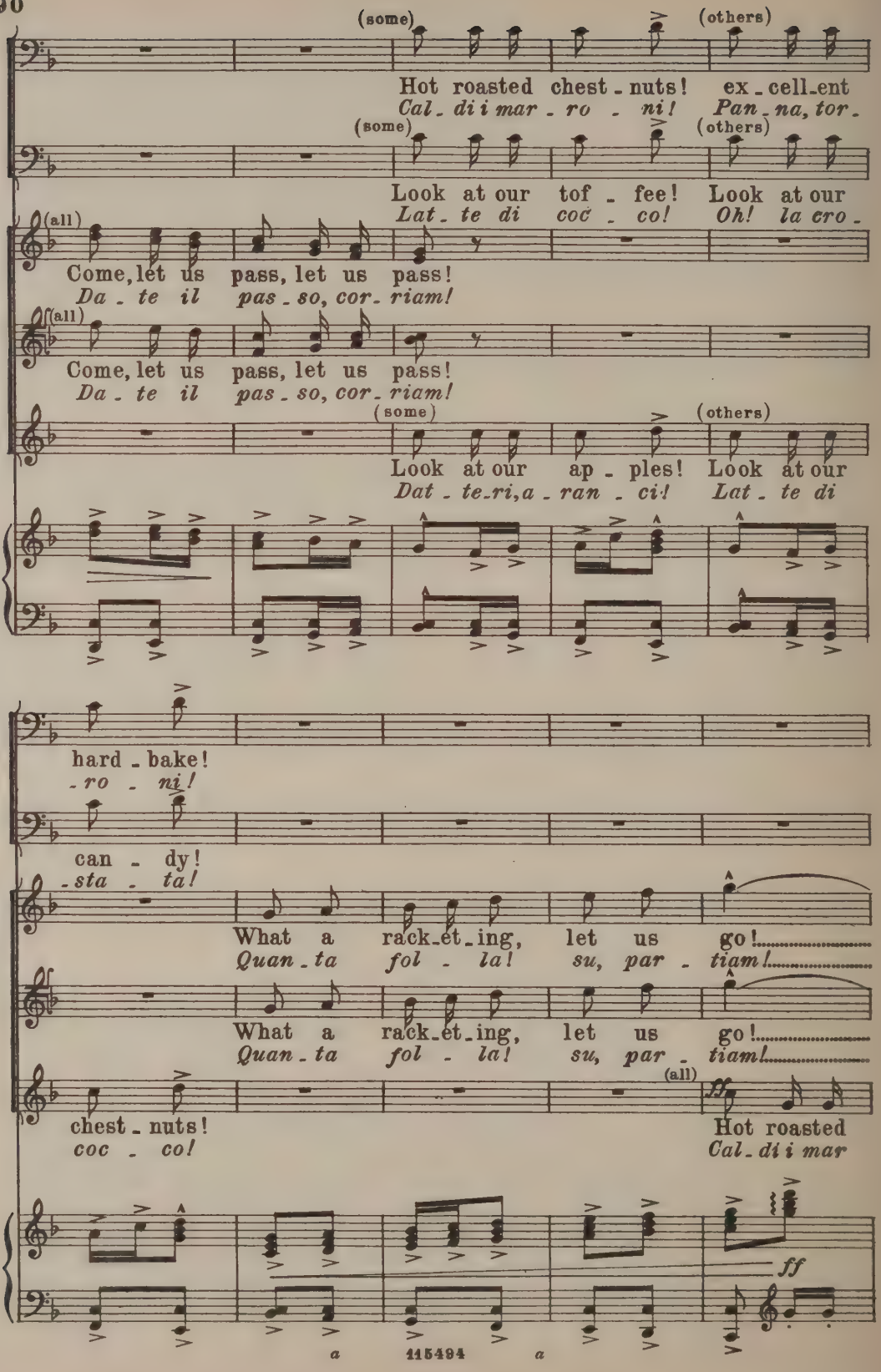
_long!
_riam!

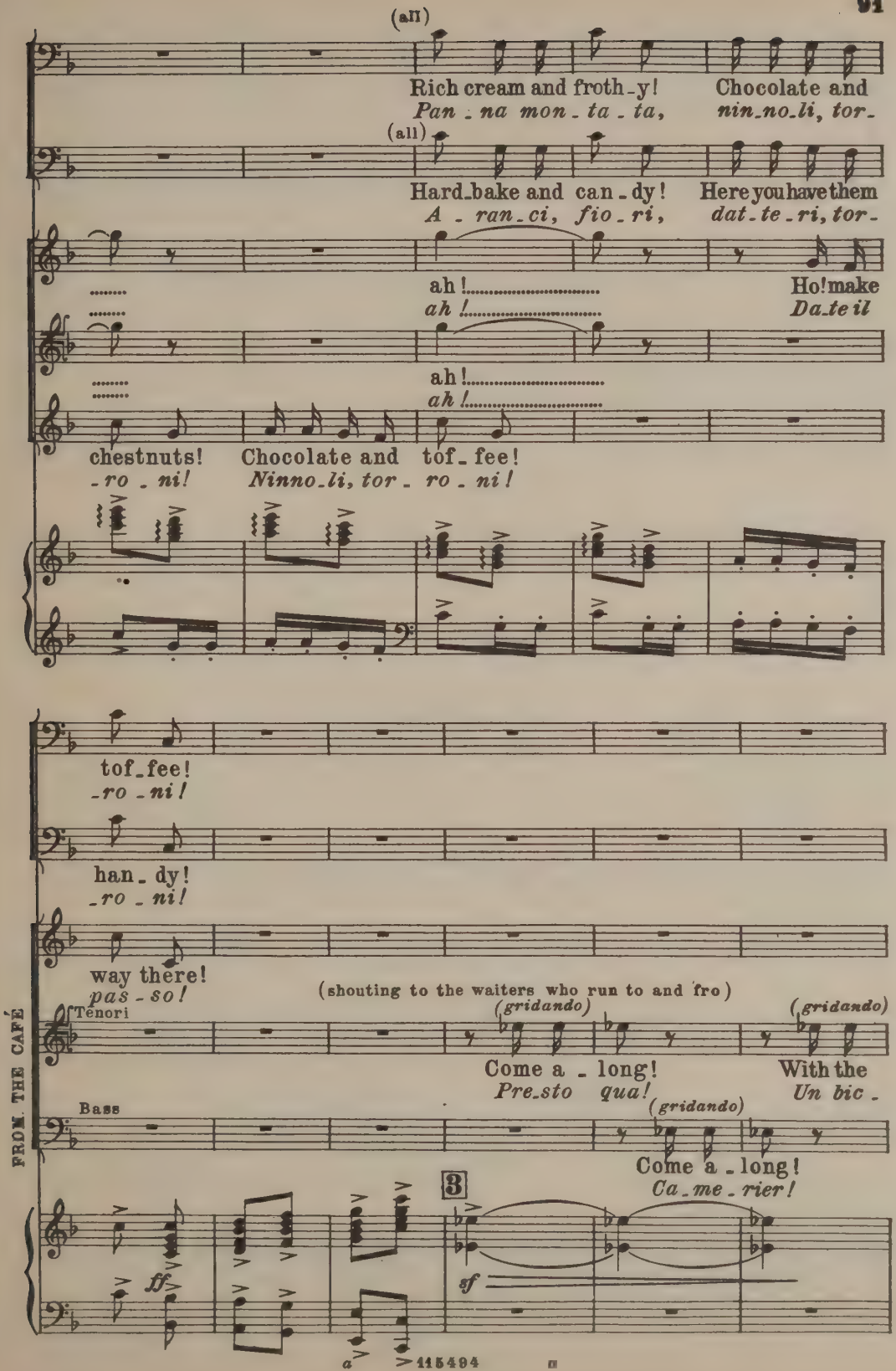
Hold fast to me.
Strin_gi_ti a me.

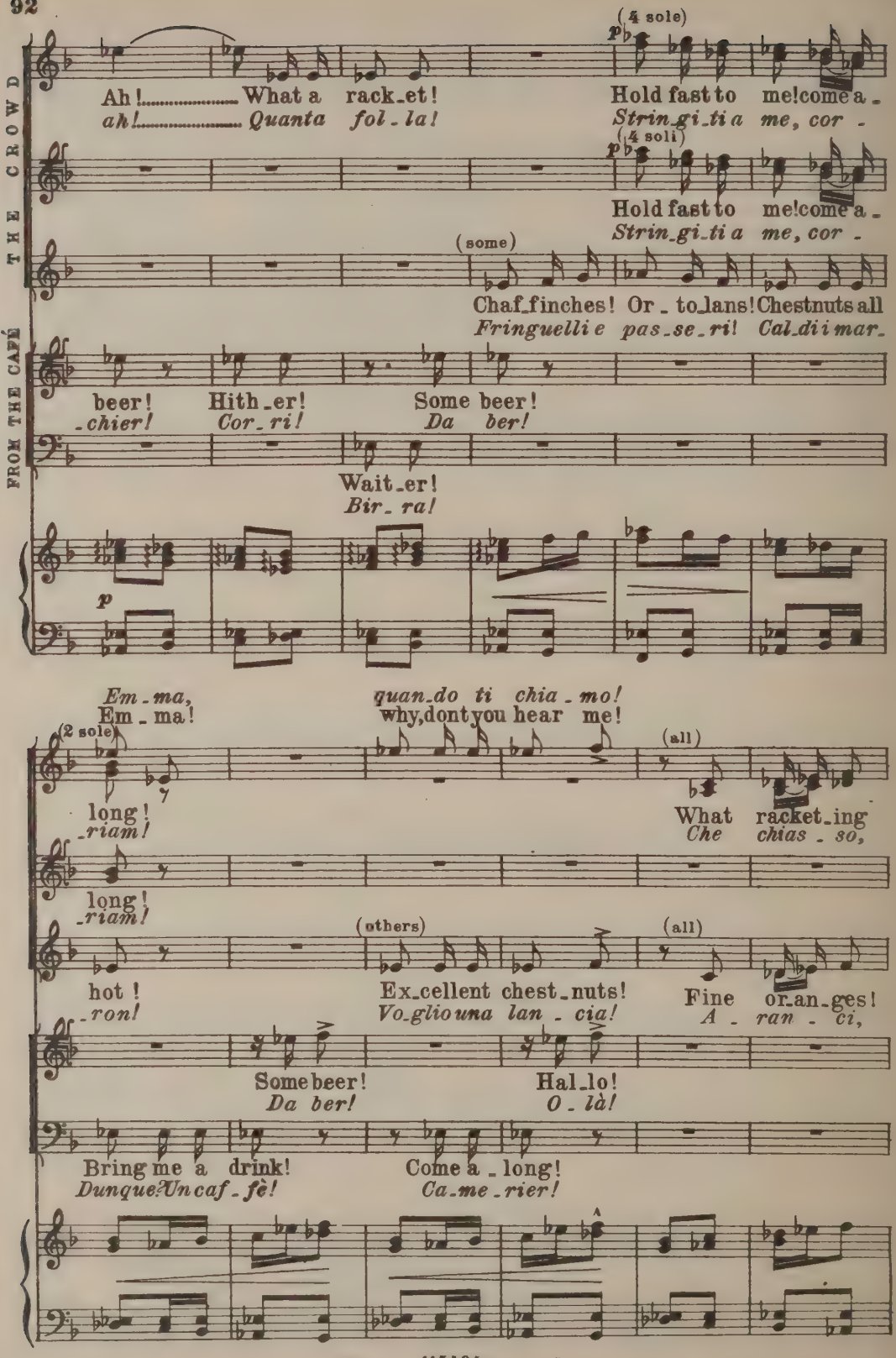
(others)

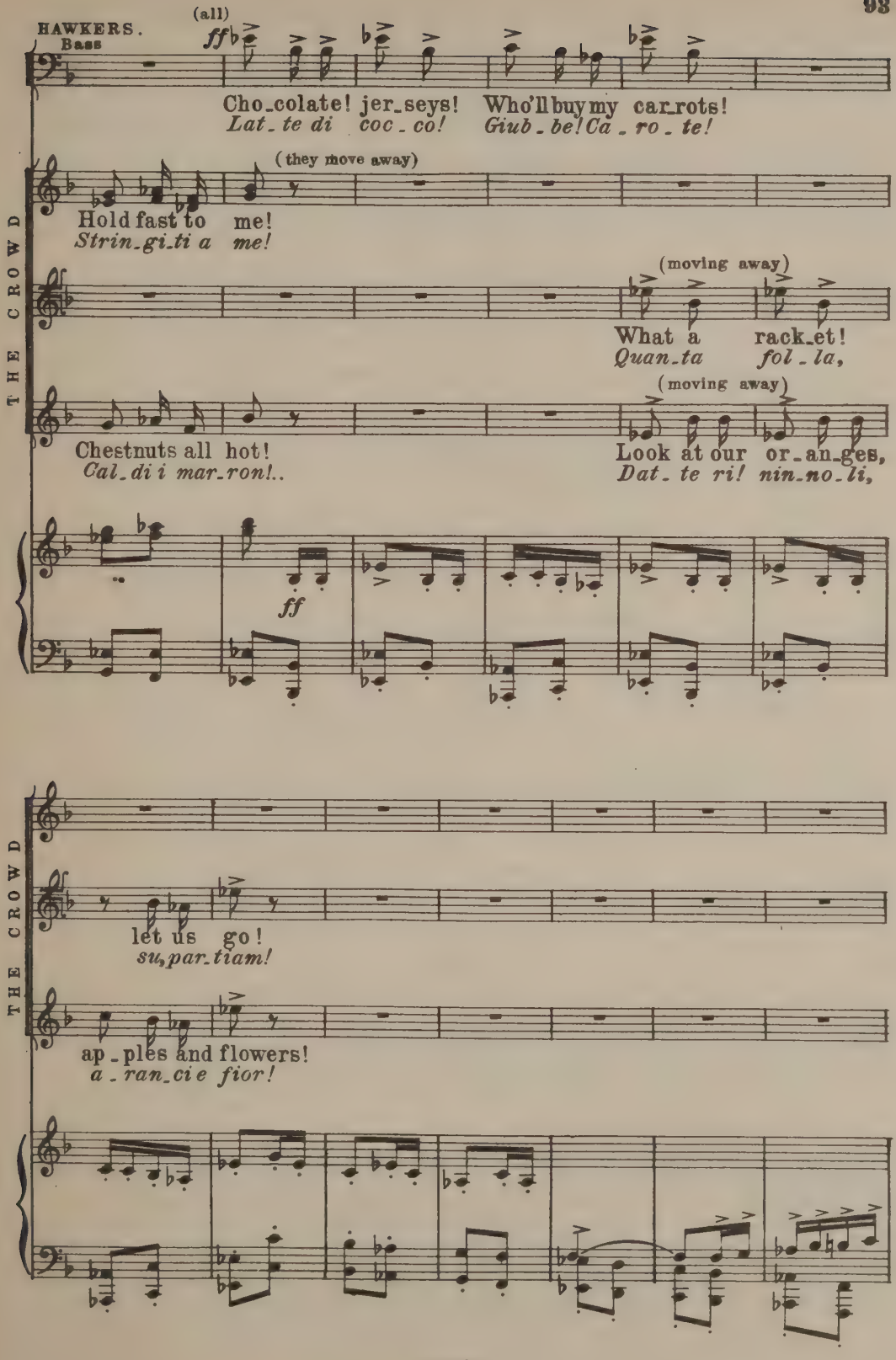
Haste a_long!
Su, cor_riam!

Swift_ly let us haste a_long!
Su, cor_ria_mo, su, cor_riam!

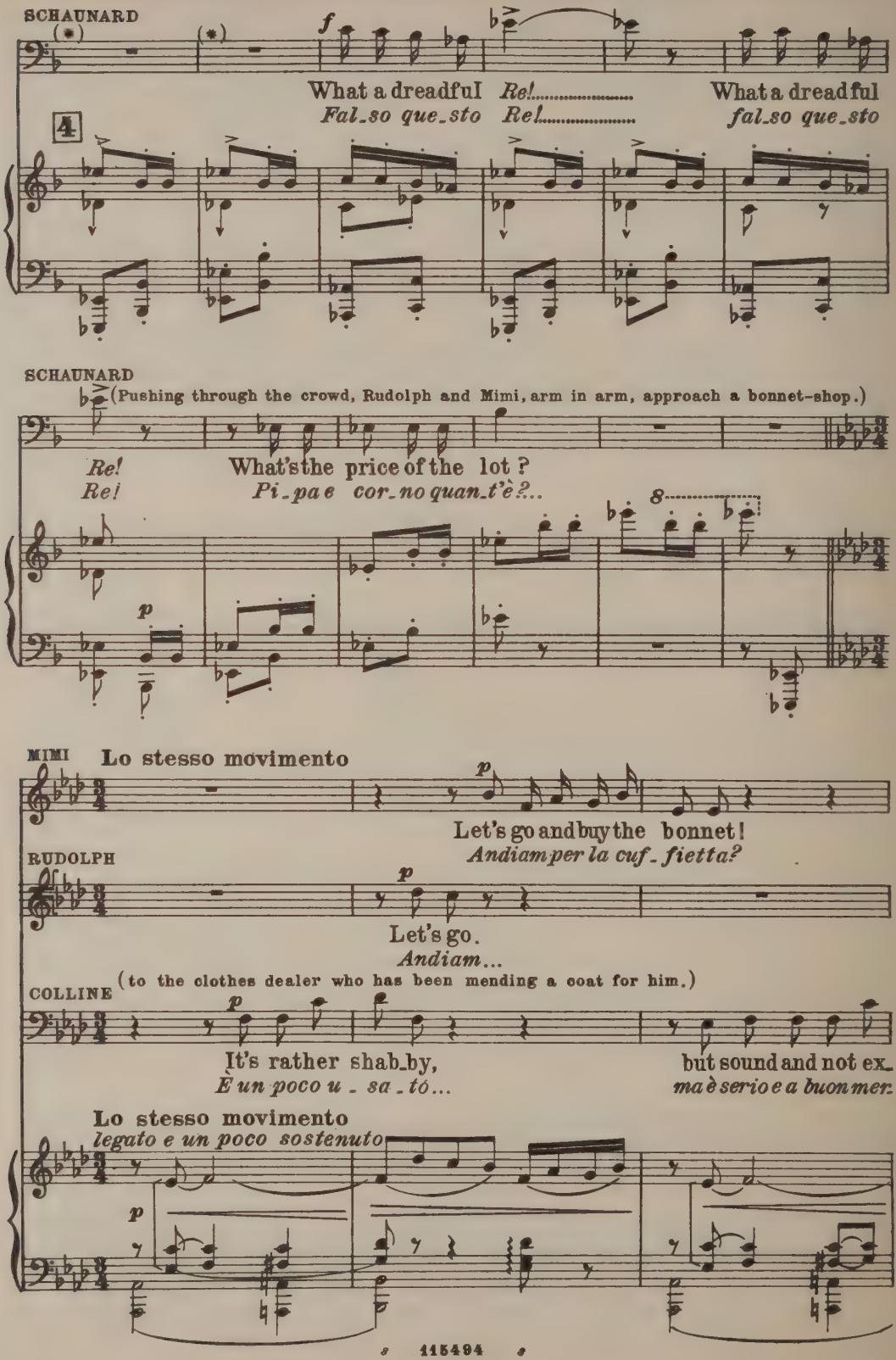

(some)
(others)
Hot roasted chest-nuts! ex-cell-ent
Cal-di i mar-ro-ni! Pan-na, tor-
(some)
(others)
Look at our tof-fee! Look at our
Lat-te di coc-co! Oh! la cro-
(all)
Come, let us pass, let us pass!
Da-te il pas-so, cor-riam!
(all)
Come, let us pass, let us pass!
Da-te il pas-so, cor-riam!
(some)
(others)
Look at our ap-ples! Look at our
Dat-te-ri, a-ran-ci! Lat-te di
hard-bake!
-ro-ni!
can-dy!
-sta-ta!
What a rack-et-ing, let us go!
Quan-ta fol-la! su, par-tiam!
What a rack-et-ing, let us go!
Quan-ta fol-la! su, par-tiam!
(all)
ff
chest-nuts!
coc-co!
Hot roasted
Cal-di i mar
ff

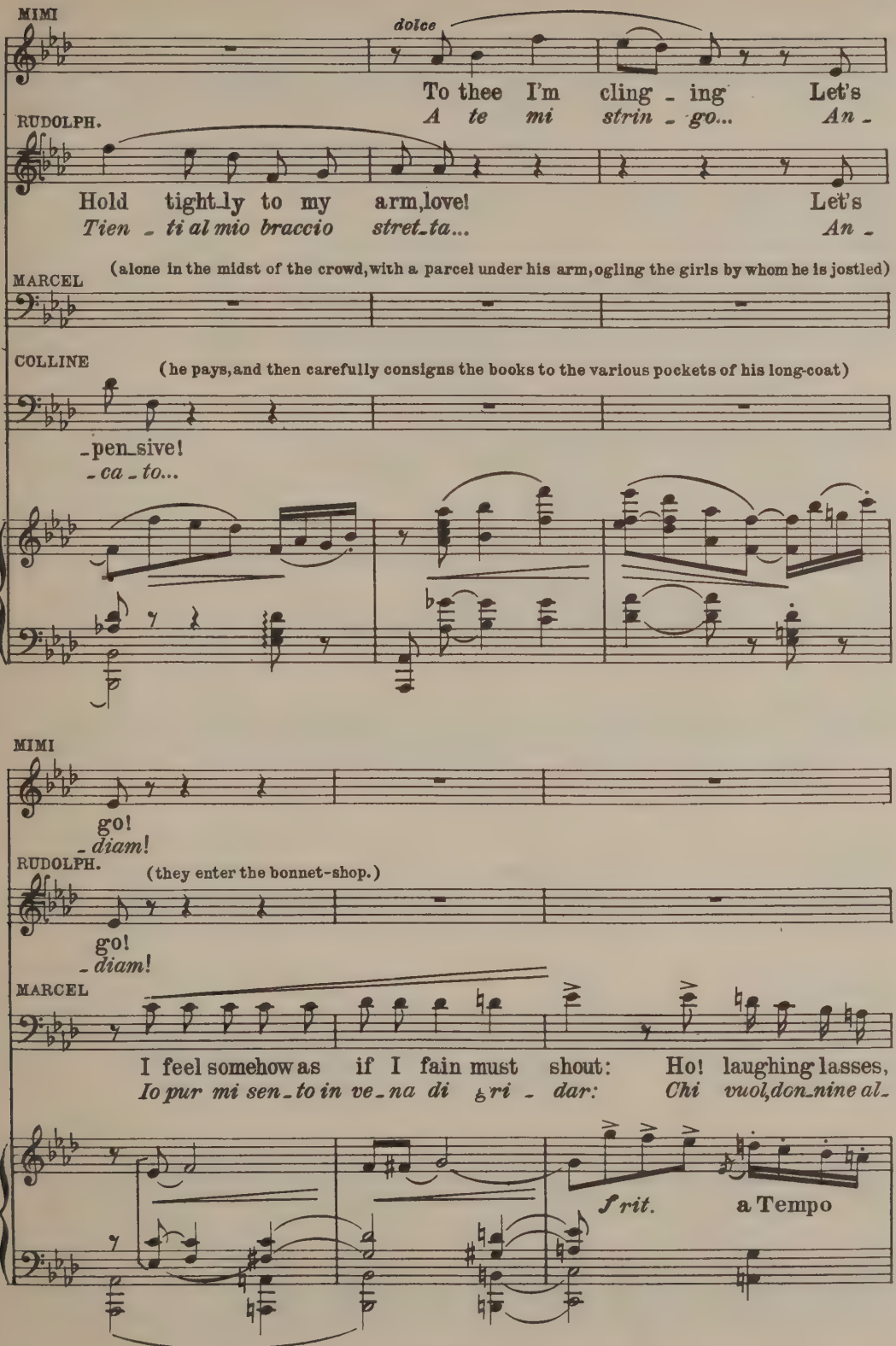

(all)
Rich cream and froth-y!
Pan-na mon-ta-ta,
Chocolate and
nin-no-li, tor-
(all)
Hard-bake and can-dy!
A-ran-ci, fio-ri,
Here you have them
dat-te-ri, tor-
ah!
ah!
Ho! make
Da-te il
ah!
ah!
chestnuts!
-ro-ni!
Chocolate and
Ninno-li, tor-
tof-fee!
-ro-ni!
tof-fee!
-ro-ni!
han-dy!
-ro-ni!
way there!
pas-so!
(shouting to the waiters who run to and fro)
Tenori
(gridando)
(gridando)
Come a-long!
Pre-sto qua!
With the
Un bic-
Bass
(gridando)
Come a-long!
Ca-me-rier!
FROM THE CAFÉ
3
ff
sf

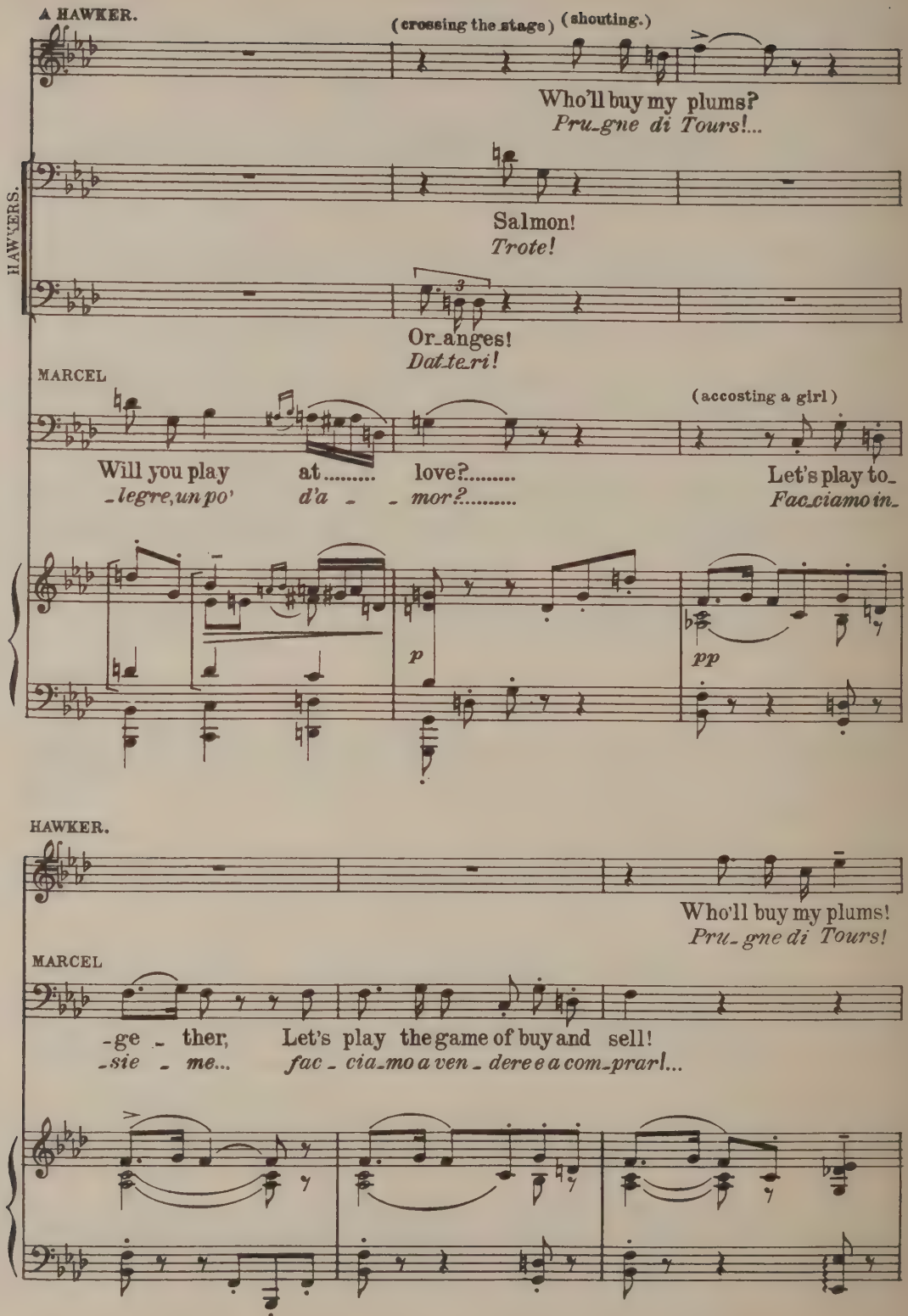

THE CROWD
FROM THE CAFÉ
(4 sole)
Ah! What a rack_et!
ah! Quanta fol_la!
Hold fast to me! come a_
Strin_gi_ti a me, cor_
(4 soli)
Hold fast to me! come a_
Strin_gi_ti a me, cor_
(some)
Chaf_finches! Or_to_lans! Chestnuts all
Fringuelli e pas_se_ri! Cal_dii mar_
beer! Hith_er! Some beer!
_chier! Cor_ri! Da ber!
Wait_er!
Bir_ra!
Em_ma, Em_ma!
quan_do ti chia_mo!
why, dont you hear me!
(2 sole)
long!
_riam!
(all)
What racket_ing
Che chias_so,
long!
_riam!
(others)
hot!
_ron!
Ex_cellent chest_nuts!
Vo_glio una lan_cia!
(all)
Fine or_an_ges!
A_ran_ci,
Some beer!
Da ber!
Hal_lo!
O_là!
Bring me a drink!
Dunque? Un caf_fè!
Come a_long!
Ca_me_rier!

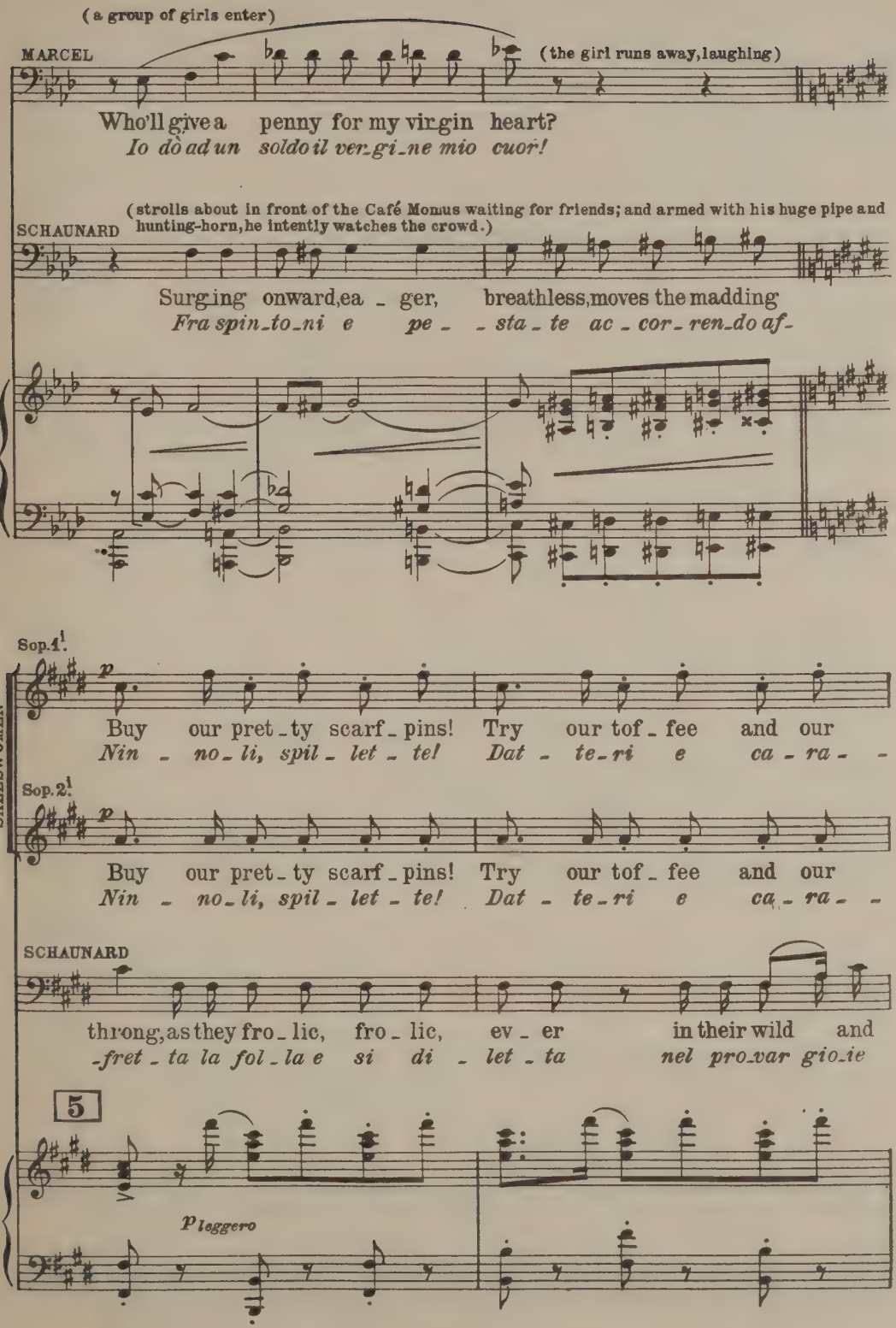

HAWKERS.
Bass
(all)
ff
Cho_colate! jer_seys!
Lat_te di coc_co!
Who'll buy my car_rots!
Giub_be! Ca_ro_te!
(they move away)
Hold fast to me!
Strin_gi_ti a me!
THE CROWD
(moving away)
What a rack_et!
Quan_ta fol_la,
Chestnuts all hot!
Cal_di i mar_ron!..
(moving away)
Look at our or_an_ges,
Dat_te ri! nin_no_li,
ff
THE CROWD
let us go!
su, par_tiam!
ap_ples and flowers!
a_ran_ci e fior!

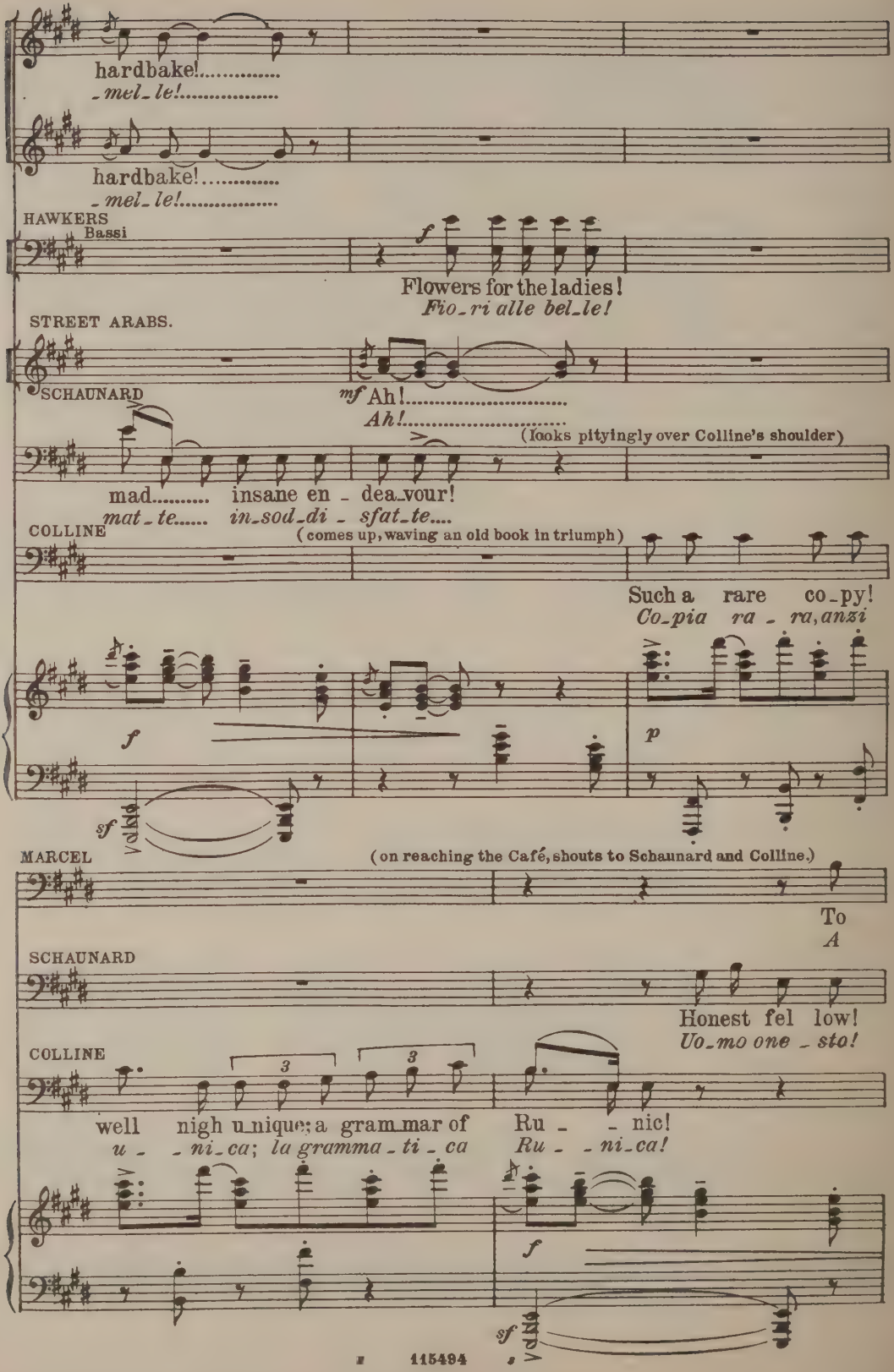
(* after blowing the horn, about which he has long been haggling with the tinker)




MIMI
dolce
To thee I'm cling - ing Let's
A te mi strin - go... An -
RUDOLPH.
Hold tight-ly to my arm, love! Let's
Tien - ti al mio braccio stret-ta... An -
(alone in the midst of the crowd, with a parcel under his arm, ogling the girls by whom he is jostled)
MARCEL
COLLINE
(he pays, and then carefully consigns the books to the various pockets of his long-coat)
-pen-sive!
-ca-to...
MIMI
go!
-diam!
RUDOLPH.
(they enter the bonnet-shop.)
go!
-diam!
MARCEL
I feel somehow as if I fain must shout: Ho! laughing lasses,
Io pur mi sen-to in ve-na di ri - dar: Chi vuol, don-nine al-
f rit.
a Tempo


A HAWKER.
(crossing the stage)
(shouting.)
Who'll buy my plums?
Pru_gne di Tours!...
HAWKERS.
Salmon!
Trote!
Or_anges!
Dat_te_ri!
MARCEL
(accosting a girl)
Will you play at..... love?.....
_legre, un po' d'a _ _ mor?.....
Let's play to_
Fac_ciamo in_
p
pp
HAWKER.
Who'll buy my plums!
Pru_gne di Tours!
MARCEL
_ge _ ther; Let's play the game of buy and sell!
_sie _ me... fac _ cia_mo a ven _ dere e a com_prar!...


(a group of girls enter)
MARCEL
(the girl runs away, laughing)
Who'll give a penny for my virgin heart?
Io dò ad un soldo il ver_gi_ne mio cuor!
(strolls about in front of the Café Momus waiting for friends; and armed with his huge pipe and hunting-horn, he intently watches the crowd.)
SCHAUNARD
Surging onward, eager, breathless, moves the madding
Fra spin_to_ni e pe_ sta_te ac_cor_ren_do af-
SALESWOMEN
Sop. 1.
Buy our pret_ty scarf_pins! Try our tof_fee and our
Nin_no_li, spil_let_te! Dat_te_ri e ca_ra_
Sop. 2.
Buy our pret_ty scarf_pins! Try our tof_fee and our
Nin_no_li, spil_let_te! Dat_te_ri e ca_ra_
SCHAUNARD
throng, as they fro_lic, fro_lic, ev_er in their wild and
-fret_ta la fol_la e si di_let_ta nel pro_var gio_ie
5
p leggero


hardbake!.....
mel_le!.....
hardbake!.....
mel_le!.....
HAWKERS
Bassi
Flowers for the ladies!
Fio_ri alle bel_le!
STREET ARABS.
SCHAUNARD
Ah!.....
Ah!.....
(looks pityingly over Colline's shoulder)
mad..... insane en - dea_vour!
mat_te..... in_sod_di - sfat_te....
COLLINE
(comes up, waving an old book in triumph)
Such a rare co_py!
Co_pia ra - ra, anzi
MARCEL
(on reaching the Café, shouts to Schaunard and Colline.)
To
A
SCHAUNARD
Honest fel low!
Uo_mo one - sto!
COLLINE
well nigh u_nique; a gram_mar of Ru - - nic!
u - - ni_ca; la gramma_ti_ca Ru - - ni_ca!
115494

Sostenendo un poco

RUDOLPH (coming out of the milliner's with Mimi.)

p

Come a_long; my friends are

Vie - - ni, gli a_mi - ci a -

MARCEL

sup - per! He's gone to buy a bon - net!

ce - na! En_trò da una mo - di - sta.

SCHAUNARD

Ho! Ru_dolph!

Ro_dol_fo?

COLLINE

Ho! Ru_dolph!

Ro_dol_fo?

p Sostenendo un poco

(Marcel, Schaunard and Colline try to find an empty table outside the Café; but there is only one, which is occupied by townsfolk. At these latter the three friends glare furiously, and then enter the Café)

MIMI (drawing attention to her pretty new bonnet)

p Do you think this rose_trimmed bon_net

Mi sta ben que_sta cuf - fiet - ta

RUDOLPH

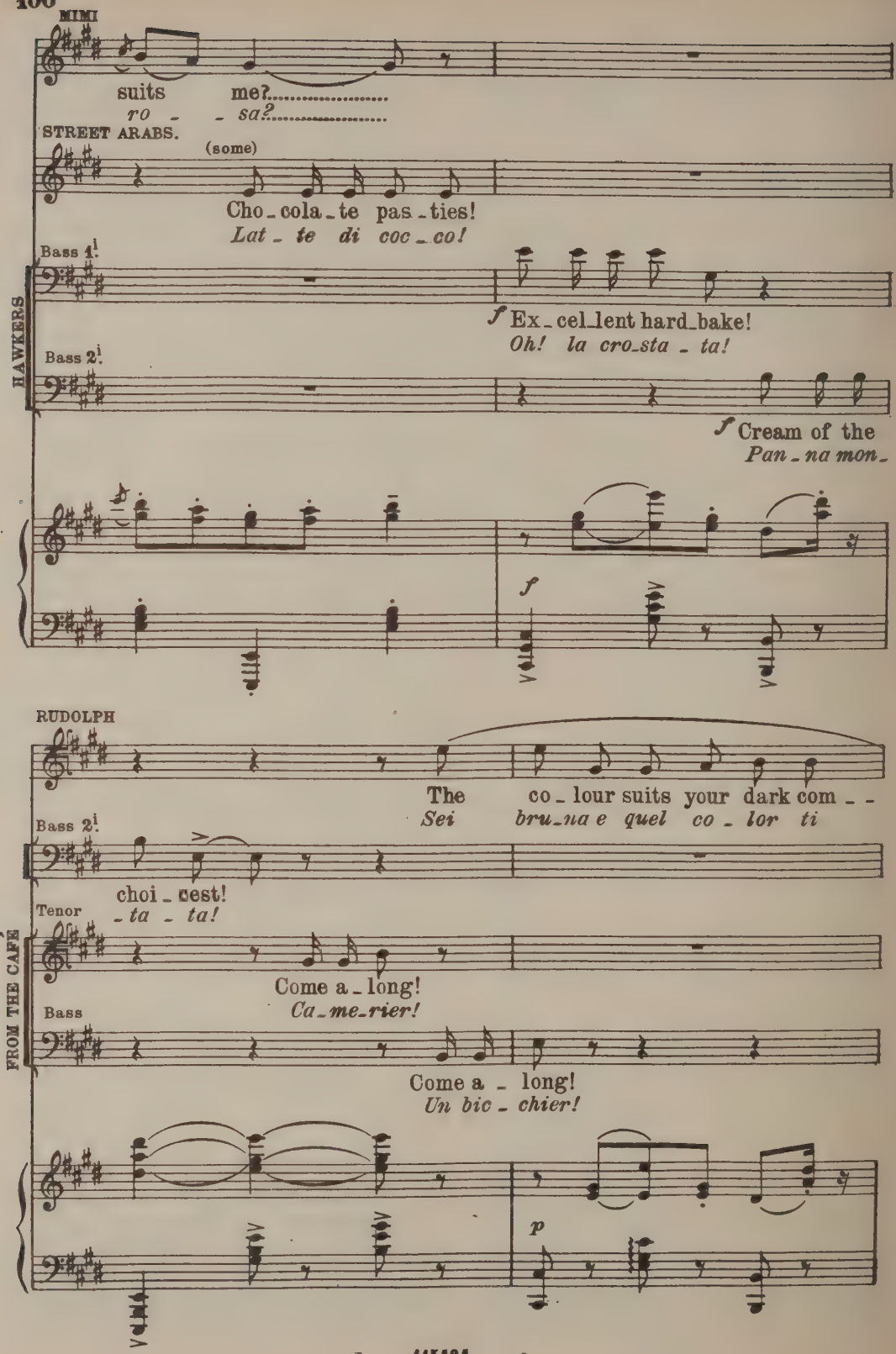
wait - - ing!.....

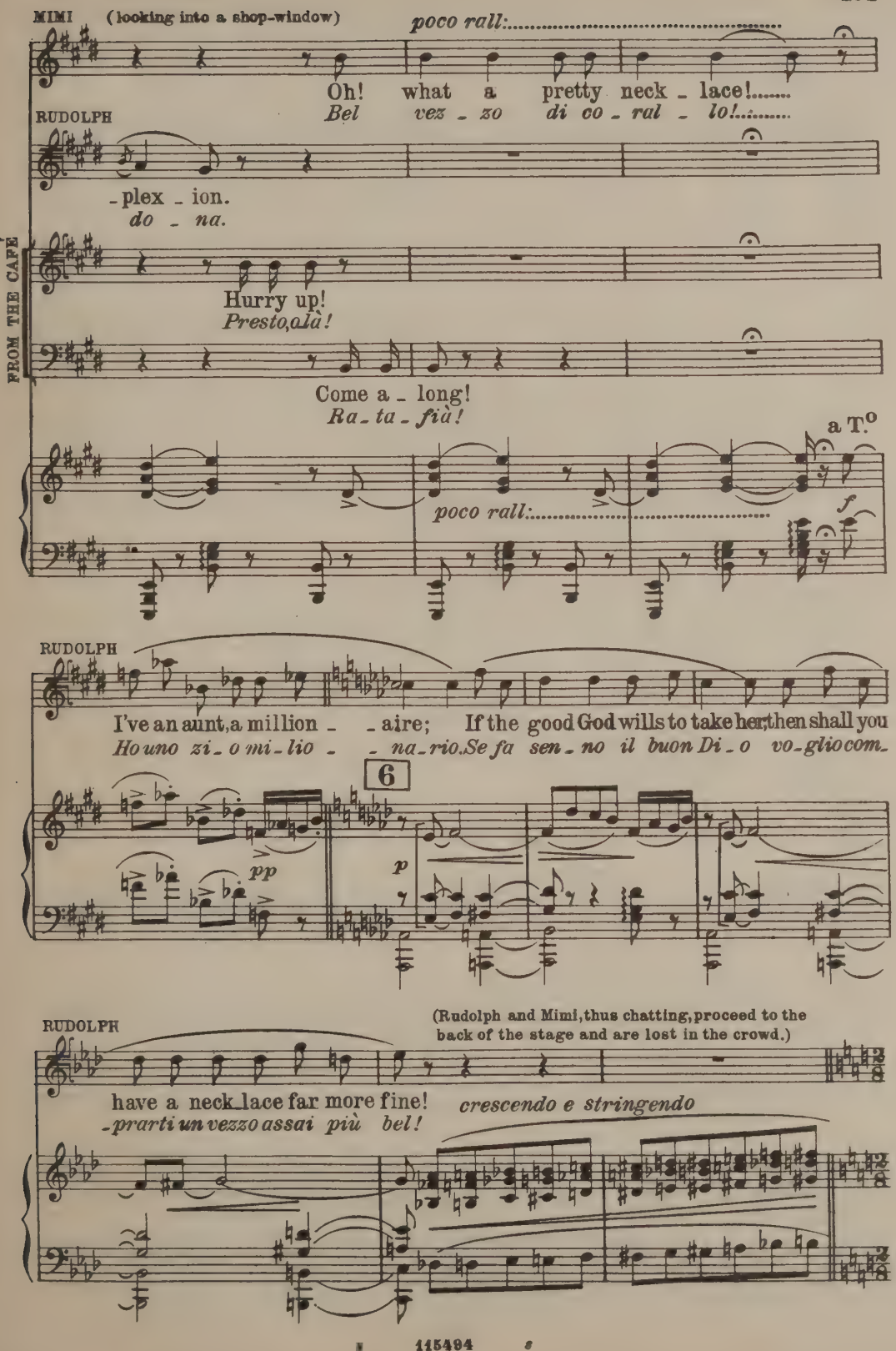
- spet - ta - no.....

HAWKERS (some)

Cream of the choi_cest!

Pan - na monta - ta!


MIMI
suits me?
ro - sa?
STREET ARABS.
(some)
Cho - cola - te pas - ties!
Lat - te di coc - co!
HAWKERS
Bass 1.
Bass 2.
f Ex - cel - lent hard - bake!
Oh! la cro - sta - ta!
f Cream of the
Pan - na mon -
f
RUDOLPH
The co - lour suits your dark com - -
Sei bru - na e quel co - lor ti
Bass 2.
choi - cest!
- ta - ta!
FROM THE CAFÉ
Tenor
Come a - long!
Ca - me - rier!
Bass
Come a - long!
Un bic - chier!
p


MIMI (looking into a shop-window)
poco rall:
Oh! what a pretty neck - lace!
Bel vez - zo di co - ral - lo!
RUDOLPH
- plex - ion.
do - na.
FROM THE CAFÉ
Hurry up!
Presto, olà!
Come a - long!
Ra - ta - fià!
a T.o
poco rall:
f
RUDOLPH
I've an aunt, a million - - aire; If the good God wills to take her, then shall you
Ho uno zi - o mi - lio - - na - rio. Se fa sen - no il buon Di - o vo - glio com-
6
pp
p
RUDOLPH
(Rudolph and Mimi, thus chatting, proceed to the back of the stage and are lost in the crowd.)
have a neck-lace far more fine!
- prarti un vezzo assai più bel!
crescendo e stringendo

(At a shop in the rear, a shopman, gesticulating frantically, stands on a stool and offers underclothing, nightcaps etc. for sale. Girls in a group surround his shop, and gaily burst out laughing)

Lo stesso movimento,
ma un po' più animando

STREET ARABS

f Ah! ah! ah! ah! ah! ah! ah! ah! ah!
Ah! ah! ah! ah! ah! ah! ah! ah! ah!

Lo stesso movimento,
ma un po' più animando

pp stacc.

STREET ARABS

(laughing)

ah! ah! ah! ah! ah! ah! ah!
ah! ah! ah! ah! ah! ah! ah!

(running up to the street Arabs)

Sop.

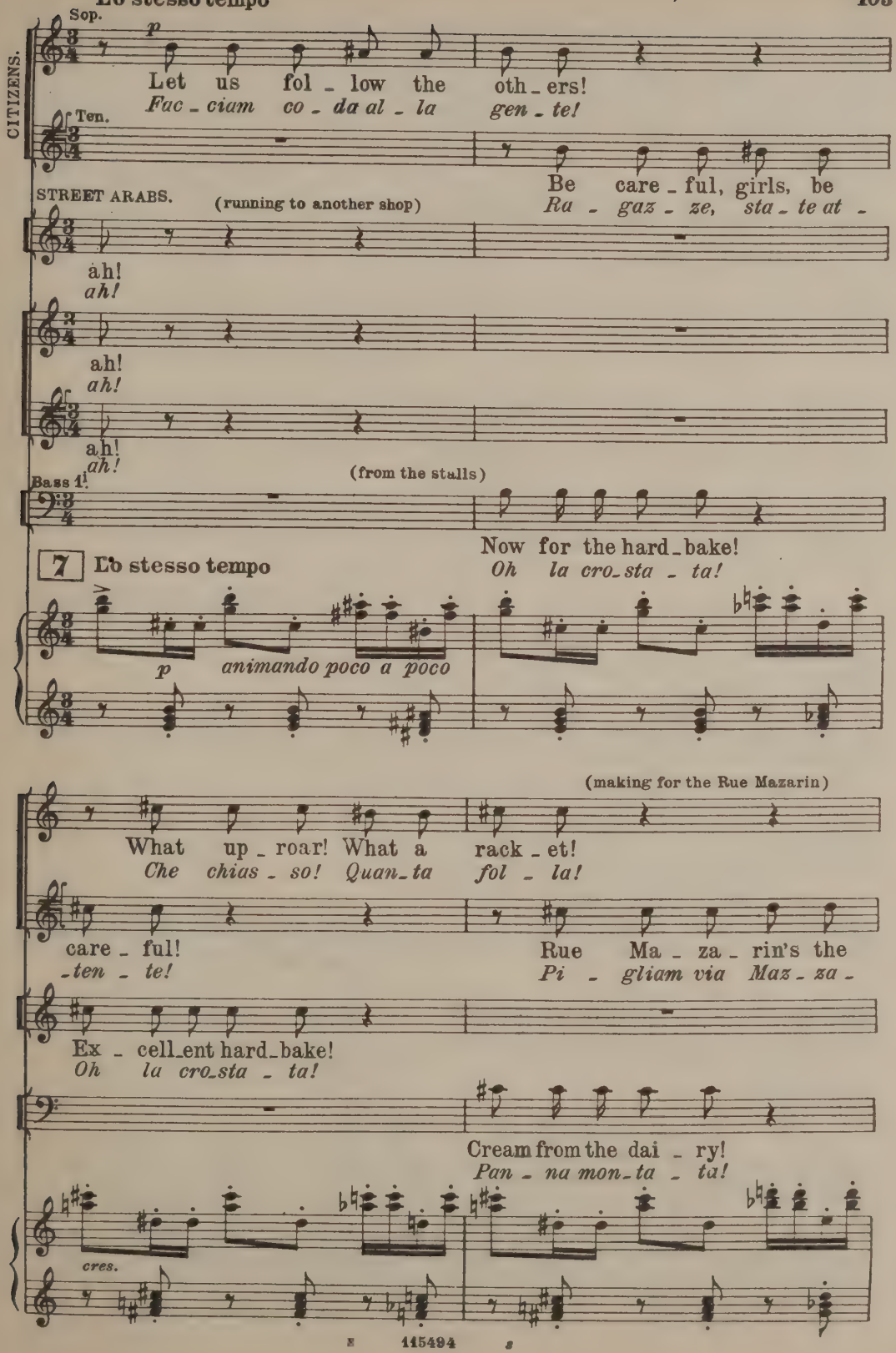
(laughing)

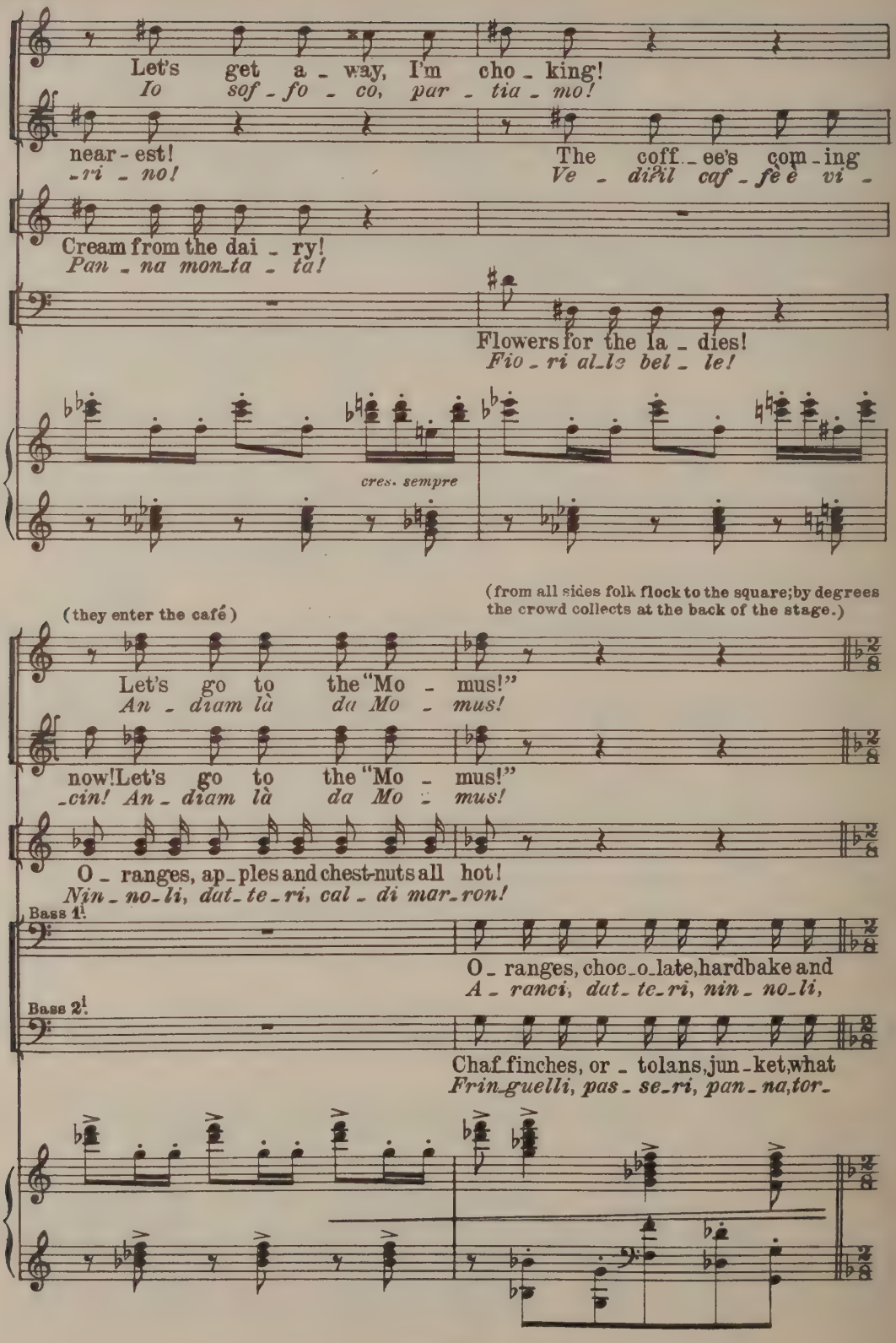
Ah! ah! ah! ah! ah! ah! ah! ah! ah!
Ah! ah! ah! ah! ah! ah! ah! ah! ah!

Ten.

Ah! ah! ah! ah! ah! ah! ah! ah! ah!
Ah! ah! ah! ah! ah! ah! ah! ah! ah!

WORK-GIRLS AND STUDENTS.


CITIZENS.
Sop.
p
Let us fol_low the oth_ers!
Fac_ciam co_da al_la gen_te!
Ten.
Be care_ful, girls, be
Ra_gaz_ze, sta_te at_
STREET ARABS.
(running to another shop)
ah!
ah!
ah!
ah!
ah!
ah!
Bass 1.
(from the stalls)
Now for the hard_bake!
Oh la cro_sta_ta!
7
Lo stesso tempo
p
animando poco a poco
(making for the Rue Mazarin)
What up_roar! What a rack_et!
Che chias_so! Quan_ta fol_la!
care_ful!
_ten_te!
Rue Ma_za_rin's the
Pi_gliam via Maz_za_
Ex_cell_ent hard_bake!
Oh la cro_sta_ta!
Cream from the dai_ry!
Pan_na mon_ta_ta!
cres.


Let's get a - way, I'm cho - king!
Io sof - fo - co, par - tia - mo!
near - est!
-ri - no!
The coff - ee's com - ing
Ve - di?il caf - fè è vi -
Cream from the dai - ry!
Pan - na mon_ta - ta!
Flowers for the la - dies!
Fio - ri al_lo bel - le!
cres. sempre
(they enter the café)
(from all sides folk flock to the square; by degrees the crowd collects at the back of the stage.)
Let's go to the "Mo - mus!"
An - diam là da Mo - mus!
now! Let's go to the "Mo - mus!"
-cin! An - diam là da Mo - mus!
O - ranges, ap - ples and chest-nuts all hot!
Nin - no - li, dat - te - ri, cal - di mar - ron!
Bass 1.
O - ranges, choc - o - late, hard bake and
A - ranci, dat - te - ri, nin - no - li,
Bass 2.
Chaf - finches, or - tolans, jun - ket, what
Frin_guelli, pas - se - ri, pan - na, tor -

(Enter from the café Colline, Schaunard and Marcel, carrying a table. A waiter follows with chairs. The townsfolk seated near seem vexed at the noise which the three friends are making, for they soon get up and walk away.)

Come prima

Ho!.....
Ah!.....

Ho!.....
Ah!.....

flowers!.....
fior!.....

ho!.....
-ron!.....

Come prima

(Enter Rudolph and Mimi: she notices a group of students)

Lo stesso movimento, ma sostenendo
(in a tone of playful remonstrance)

RUDOLPH

What is it?
Che guar - di?...

COLLINE

The vulgar
Odio il pro

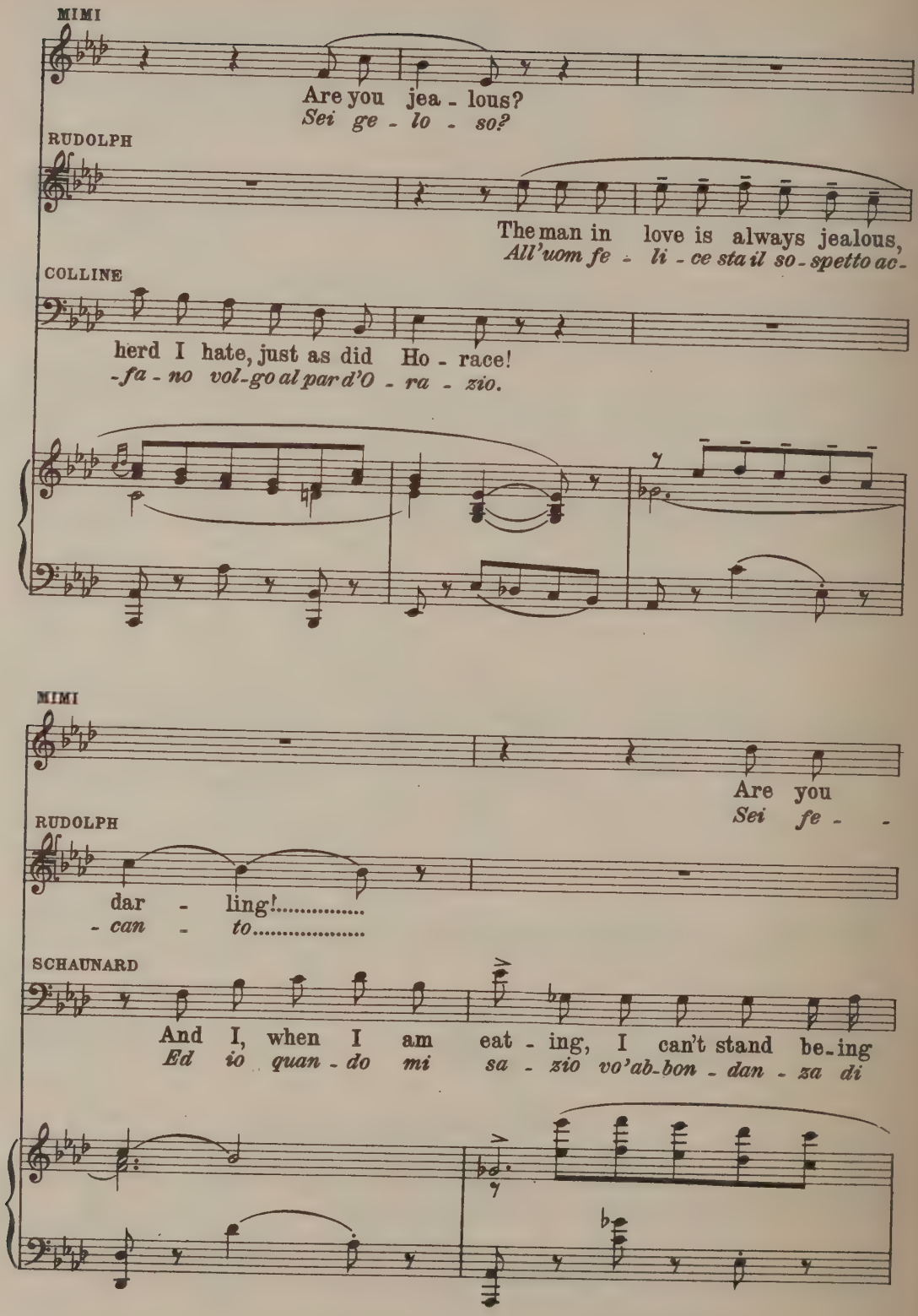
8

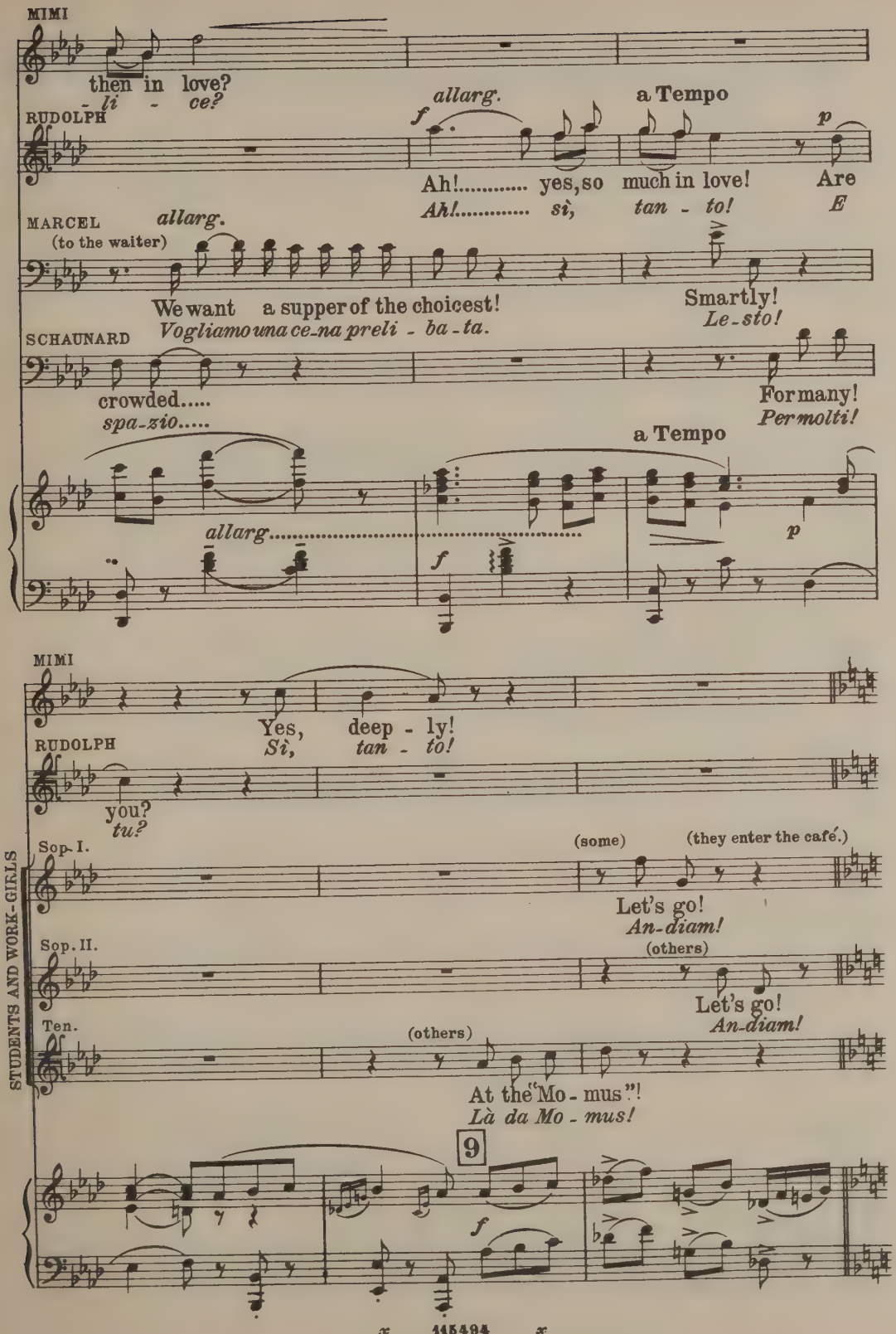
8 Lo stesso movimento, ma sostenendo

p sostenendo

pp

p


MIMI
Are you jea - lous?
Sei ge - lo - so?
RUDOLPH
The man in love is always jealous,
All'uom fe - li - ce sta il so - spetto ac -
COLLINE
herd I hate, just as did Ho - race!
-fa - no vol-go al par d'O - ra - zio.
MIMI
Are you
Sei fe - -
RUDOLPH
dar - ling!.....
- can - to.....
SCHAUNARD
And I, when I am eat - ing, I can't stand be-ing
Ed io quan - do mi sa - zio vo'ab-bon - dan - za di


MIMI
then in love?
-li - ce?
RUDOLPH
allarg.
f
a Tempo
p
Ah!..... yes, so much in love! Are
Ah!..... sì, tan - to! E
MARCEL
(to the waiter)
allarg.
We want a supper of the choicest!
Vogliamo una ce-na preli - ba-ta.
Smartly!
Le-sto!
SCHAUNARD
crowded.....
spa-zio.....
For many!
Per molti!
a Tempo
allarg.....
f
p
MIMI
Yes, deep - ly!
Sì, tan - to!
RUDOLPH
you?
tu?
STUDENTS AND WORK-GIRLS
Sop. I.
(some)
(they enter the café.)
Let's go!
An-diam!
Sop. II.
(others)
Let's go!
An-diam!
Ten.
(others)
At the "Mo - mus"!
Là da Mo - mus!
9
f

(To the waiter who hurries back into the café while another comes out to lay the table.)

MARCEL

(Rudolph and Mimi reach the café.)

Hasten!
Lesto!

SCHAUNARD

Hasten!
Lesto!

COLLINE

Hasten!
Lesto!

(Archi)

ff

p

PARPIGNOL - a HAWKER (faintly at a distance)

Moderato assai

Who'll buy some pret - ty toys from Par - pi -

Moderato assai

Ec - co i gio - cat - to - li di Par - pi -

f

PARPIGNOL

- gnol!.....
-gnol!.....

(joins his friends and introduces Mimi.)

RUDOLPH

Two pla-ces.
Due po-sti.

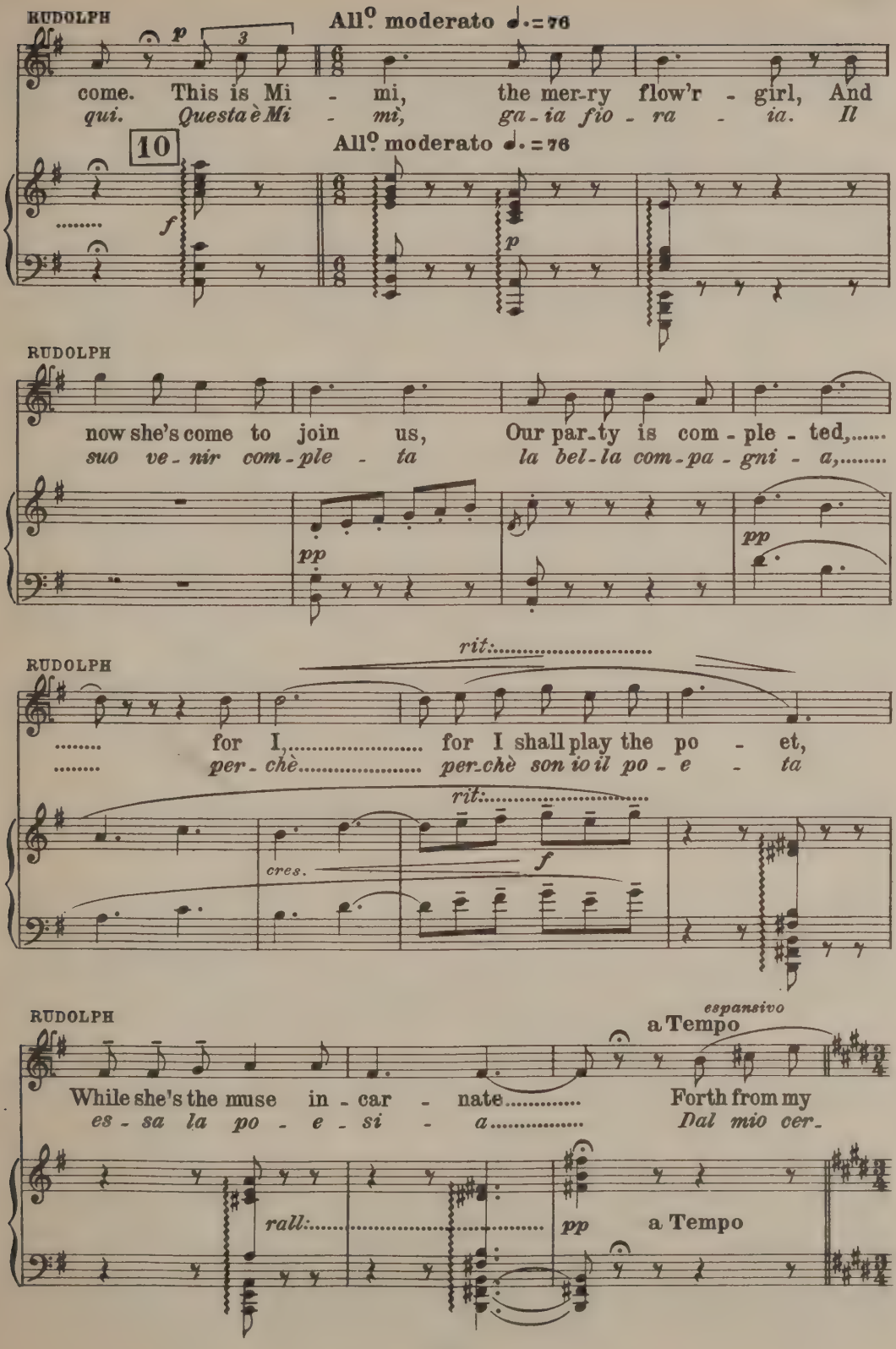
So we have
Ec-co - ci

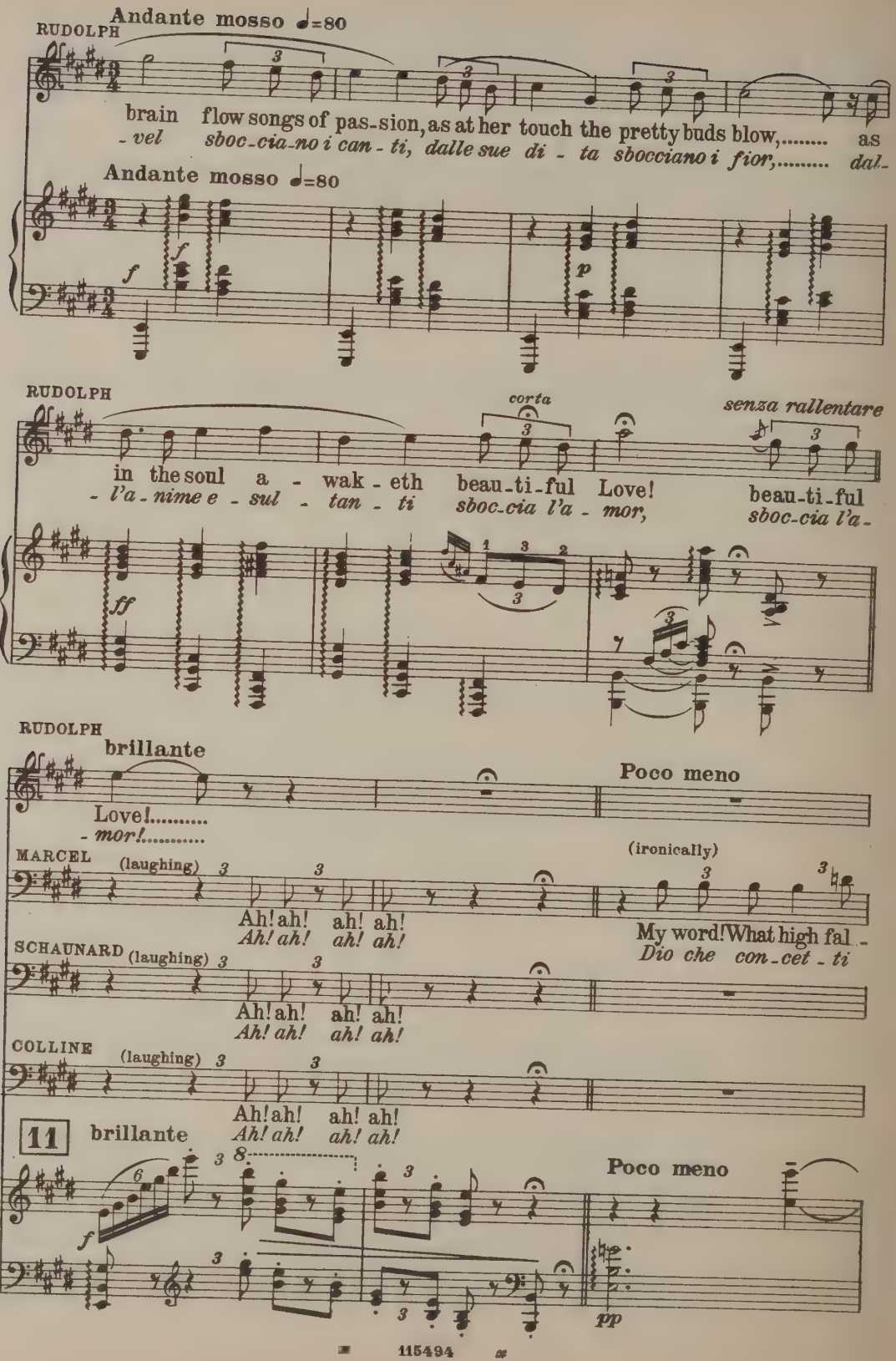
COLLINE

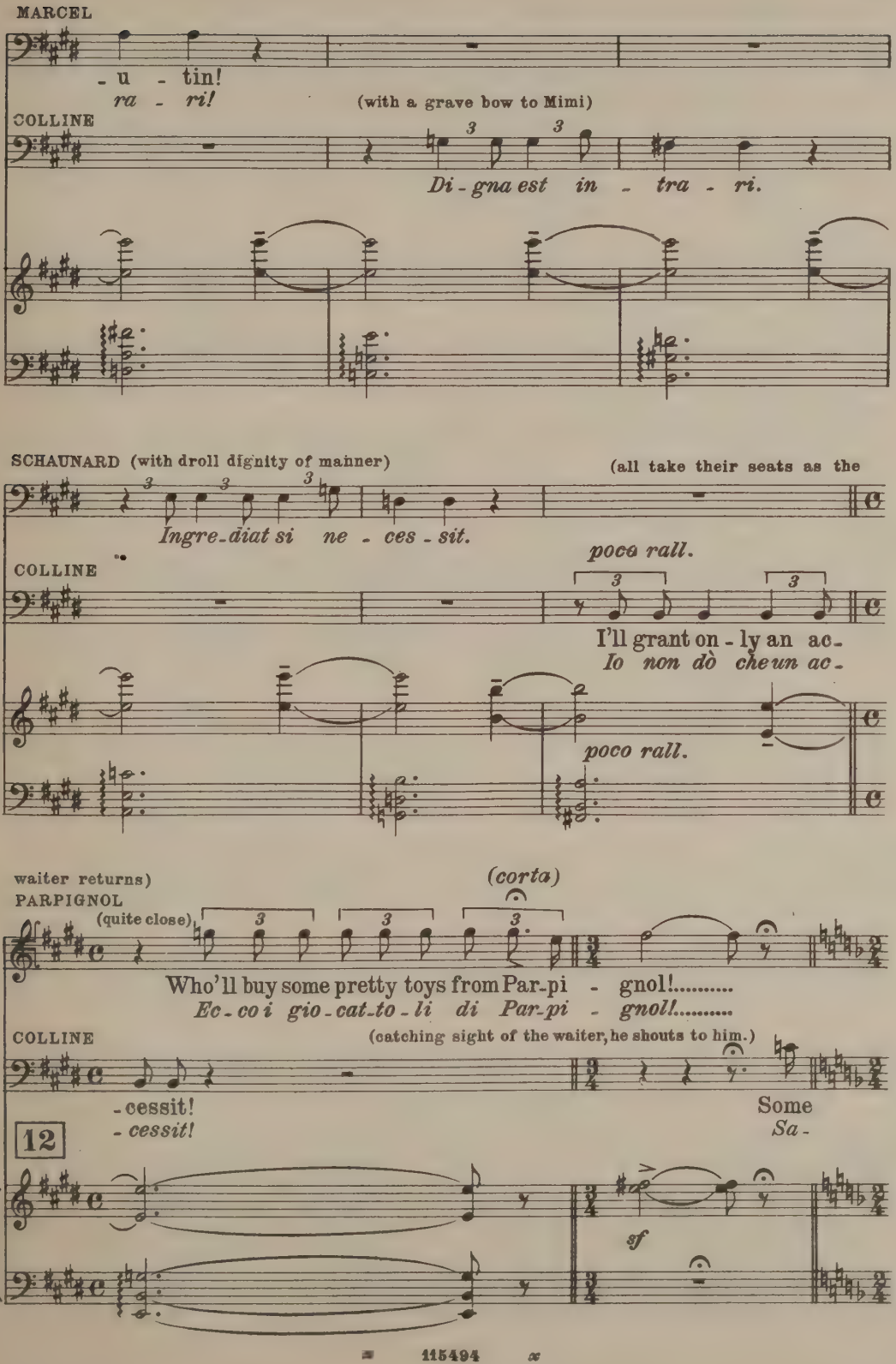
Let's have supper!
Fi - nal-men-te!

ff

col canto.....


RUDOLPH
All.o moderato ♩. = 76
come. This is Mi - mi, the mer-ry flow'r - girl, And
qui. Questa è Mi - mi, ga - ia fio - ra - ia. Il
10
All.o moderato ♩. = 76
RUDOLPH
now she's come to join us, Our par-ty is com - ple - ted,.....
suo ve - nir com - ple - ta la bel - la com - pa - gni - a,.....
RUDOLPH
rit:.....
..... for I,..... for I shall play the po - et,
..... per - chè..... per-chè son io il po - e - ta
rit:.....
cres.
RUDOLPH
espansivo
a Tempo
While she's the muse in - car - nate..... Forth from my
es - sa la po - e - si - a..... Dal mio cer-
rall:.....
a Tempo


RUDOLPH
Andante mosso ♩=80
brain flow songs of pas-sion, as at her touch the pretty buds blow,..... as
-vel sboc-cia-no i can-ti, dalle sue di-ta sbocciano i fior,..... dal-
Andante mosso ♩=80
RUDOLPH
corta
senza rallentare
in the soul a-wak-eth beau-ti-ful Love! beau-ti-ful
-l'a-nime e-sul-tan-ti sboc-cia l'a-mor, sboc-cia l'a-
RUDOLPH
brillante
Poco meno
Love!.....
-mor!.....
MARCEL
(laughing)
(ironically)
Ah! ah! ah! ah!
Ah! ah! ah! ah!
My word! What high fal-
Dio che con-cet-ti
SCHAUNARD (laughing)
Ah! ah! ah! ah!
Ah! ah! ah! ah!
COLLINE
(laughing)
Ah! ah! ah! ah!
Ah! ah! ah! ah!
11
brillante
Poco meno


MARCEL
- u - tin!
ra - ri!
(with a grave bow to Mimi)
COLLINE
Di - gna est in - tra - ri.
SCHAUNARD (with droll dignity of manner)
Ingre - diat si ne - ces - sit.
(all take their seats as the
poco rall.
COLLINE
I'll grant on - ly an ac -
Io non dò che un ac -
poco rall.
waiter returns)
PARPIGNOL
(quite close)
(corta)
Who'll buy some pretty toys from Par-pi - gnol!.....
Ec - co i gio - cat - to - li di Par - pi - gnol!.....
COLLINE
(catching sight of the waiter, he shouts to him.)
- cessit!
- cessit!
Some
Sa -
12
sf

(Enter Parpignol from the Rue Dauphin, pushing a barrow festooned with foliage, flowers and paper lanterns. He is surrounded by a crowd of merry urchins.)

CHILDREN

Allegretto giocoso ♩=132

Parpignol, Parpi-gnol, Parpignol, Parpi-gnol! Here is Parpi-

Parpignol, Parpi-gnol, Parpignol, Parpi-gnol! Ec-co Parpi-

COLLINE

(Waiter hands the menu, which the four friends carefully scrutinize in turn.)

sausage!

-la-me...

fp Allegretto giocoso ♩=132

-gnol, Parpignol, Parpi-gnol! With his pretty bar-row bright with

-gnol, Parpignol, Parpi-gnol! Col..... car-ret-to..... tut-to

mf brillante

flowers! Here is Par-pi-gnol, Parpi-gnol, Parpignol, Parpi-

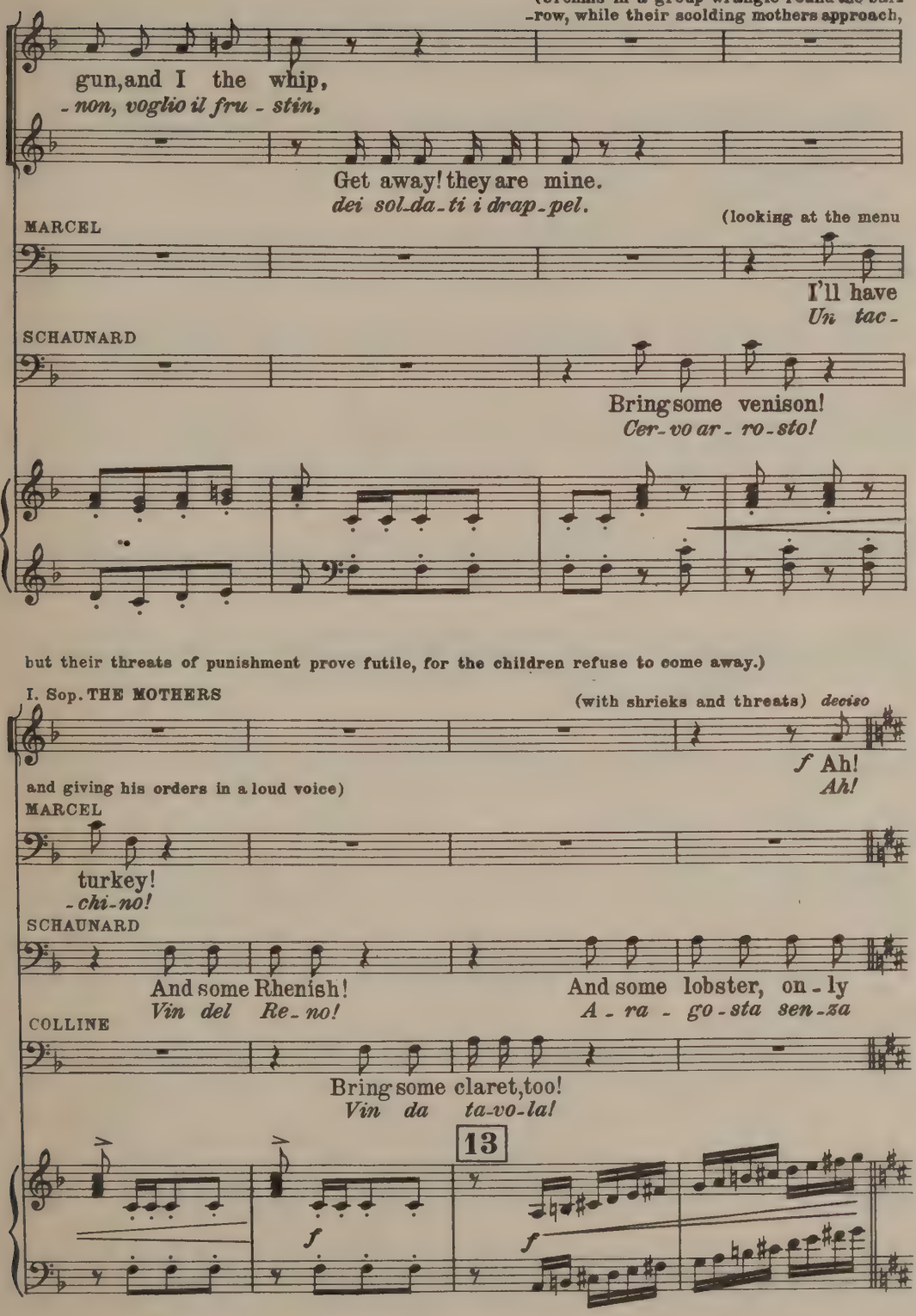
fiorl..... Ec-co Par-pi-gnol,.. Parpi-gnol, Parpignol, Parpi-

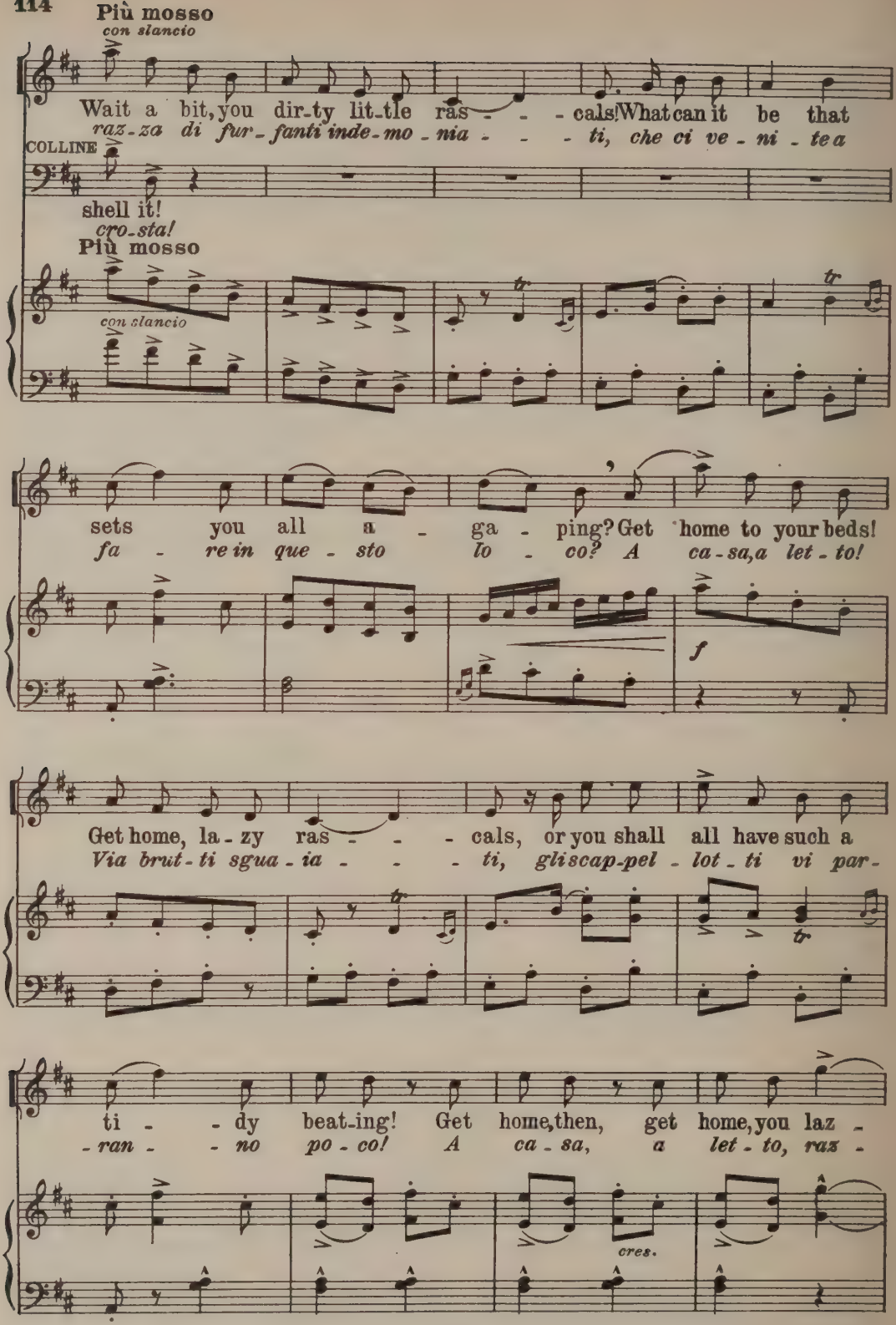
1. -gnol! I want the drum, and I the horse, I want the

2. -gnol! *Vo-glio la tromba, il ca-val-lin, voglio il can-*

-gnol! No, the drum shall be mine.

-gnol! Il tam-bur, tambu-rel,


(Urchins in a group wrangle round the bar-
-row, while their scolding mothers approach,
gun, and I the whip,
- non, voglio il fru - stin,
Get away! they are mine.
dei sol-da-ti i drap-pel.
MARCEL
(looking at the menu
I'll have
Un tac-
SCHAUNARD
Bring some venison!
Cer-vo ar - ro-sto!
but their threats of punishment prove futile, for the children refuse to come away.)
I. Sop. THE MOTHERS
(with shrieks and threats) deciso
f Ah!
Ah!
and giving his orders in a loud voice)
MARCEL
turkey!
- chi-no!
SCHAUNARD
And some Rhenish!
Vin del Re-no!
And some lobster, on-ly
A - ra - go-sta sen-za
COLLINE
Bring some claret, too!
Vin da ta-vo-la!
13
f
f


Più mosso
con slancio
Wait a bit, you dir-ty lit-tle ras - - - cals! What can it be that
raz-za di fur-fanti inde-mo-nia - - - ti, che ci ve-ni-te a
COLLINE
shell it!
cro-sta!
Più mosso
con slancio
sets you all a - ga - ping? Get home to your beds!
fa - re in que - sto lo - co? A ca-sa, a let-to!
f
Get home, la-zy ras - - - cals, or you shall all have such a
Via brut-ti sgua-ia - - - ti, gli scap-pel-lot-ti vi par-
ti - - dy beat-ing! Get home, then, get home, you laz -
-ran - - no po-co! A ca-sa, a let-to, raz -
cres.

(One mother seizes her boy by

- - y set of rascals. D'ye hear me?
- za di fur - fan_ti, a let - to!

f

the ear and he begins to whimper.)

Molto sostenuto

A BOY (whimpering) *a piacere* *corta*

Want a gee - gee, want a drum!...
Vo' la trom_ba, il ca - val - lin!.....

RUDOLPH

p

Mimi, what would you like?
E tu Mi - mì, che vuoi?

Molto sostenuto

a Tempo

col canto

p *f*

(The mothers, relenting, determine to purchase toys from Parpignol, to the intense delight of the children)

MIMI

Some custard.
La crêma.

(with an air of supreme importance, addressing the waiter)

SCHAUNARD

The best you've got. For a lady!
È gran sfar_zo. C'è una dama!

dolce

quasi a piacere *p* **a Tempo**

Ped. * Ped. *

(Parpignol moves on, down the Rue Vieille Comédie, the children merrily follow him pretending to play on their toy instruments)

14 I°. Tempo

CHILDREN

Long live Par - pi - gnol, Par-pi-
Vi - va Par - pi - gnol, Par-pi-

- gnol, Parpignol, Parpi - gnol!
- gnol, Parpignol, Parpi - gnol!

(without)

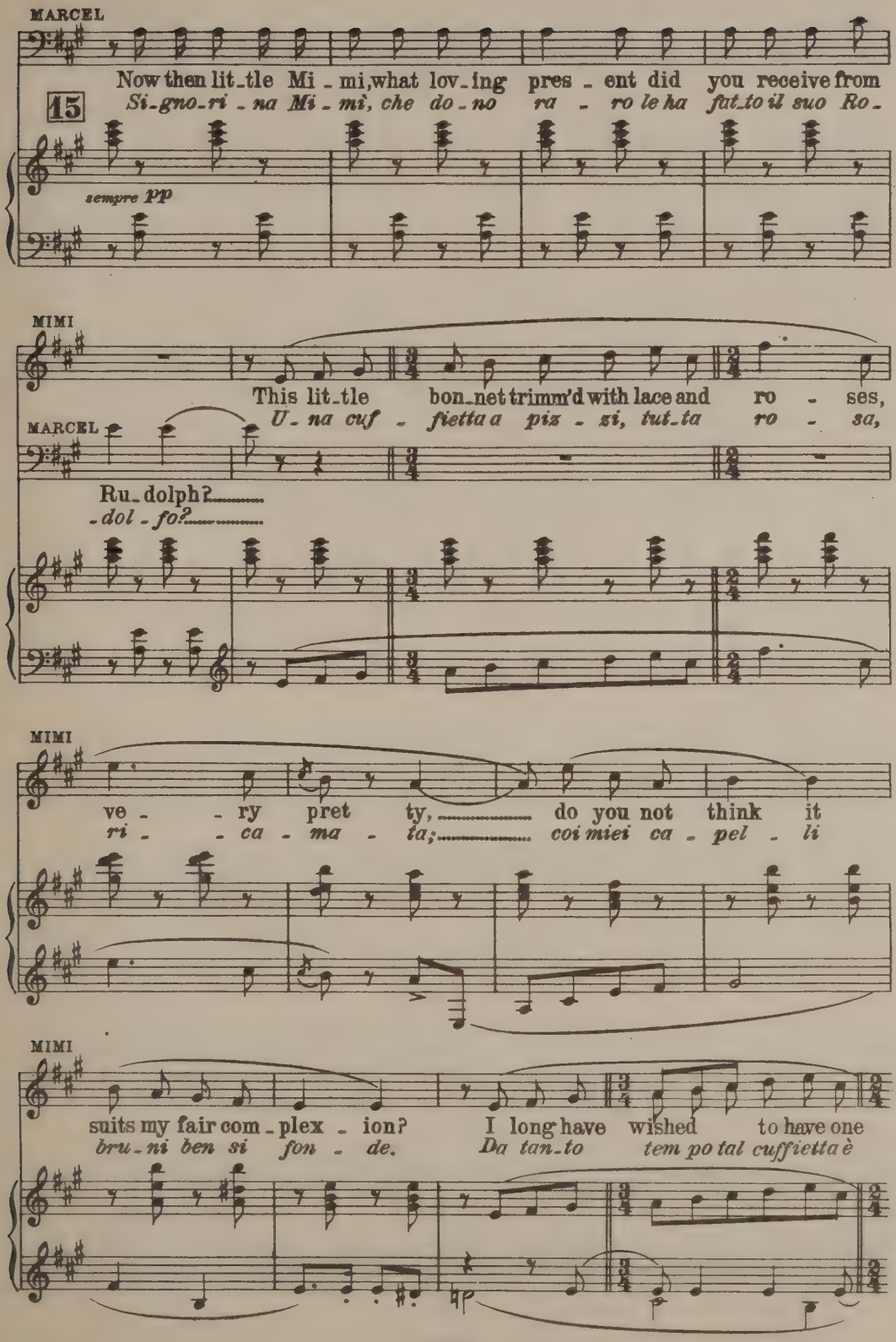
Buy the drum, buy the
Il tambur, tambur-

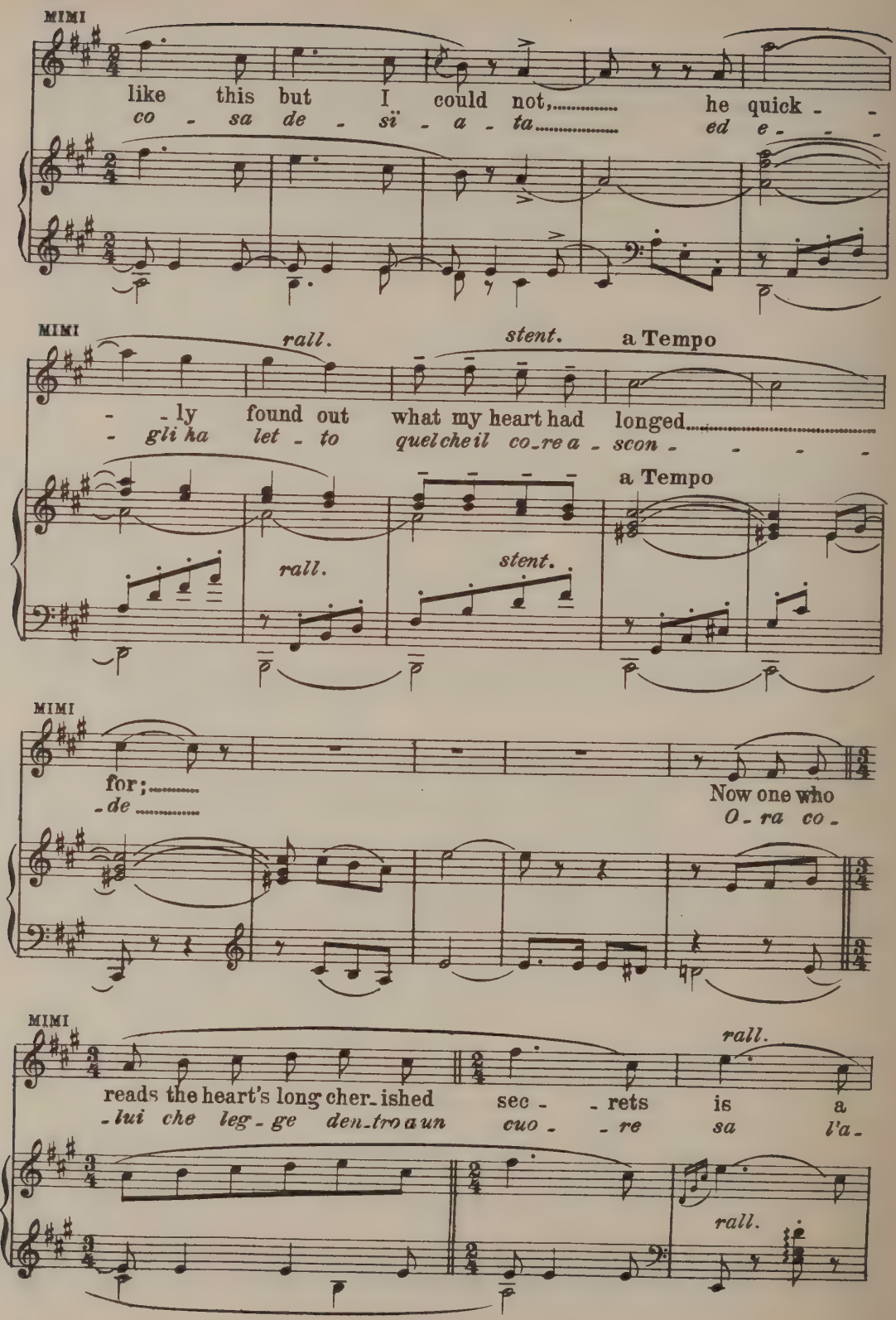
drum.
- rel,

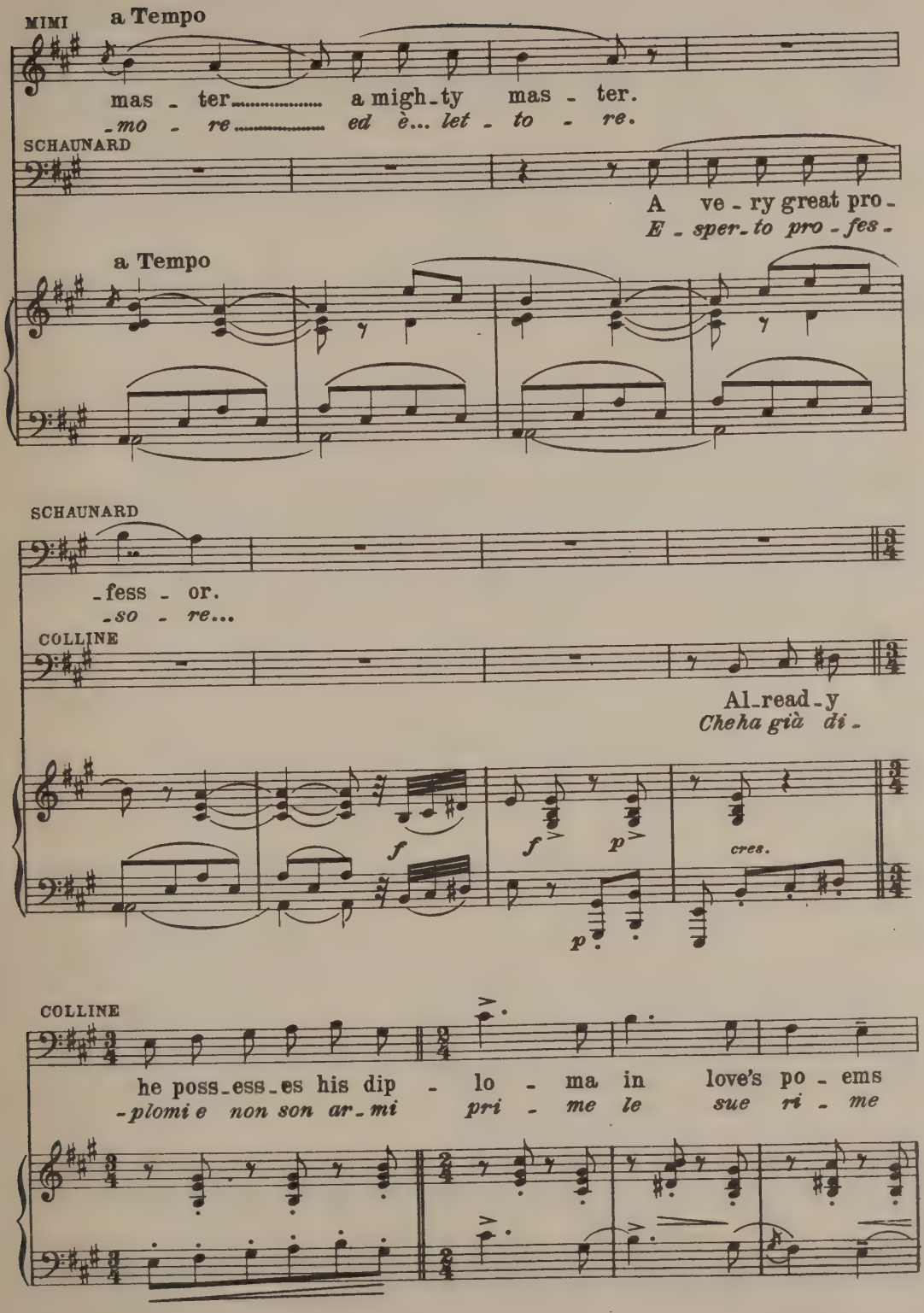
(in the distance)

get away, it is mine!
dei solda - ti il drap - pel!

rall:.....


MARCEL
Now then lit_tle Mi _ mi, what lov_ing pres _ ent did you receive from
Si_gno_ri _ na Mi _ mì, che do _ no ra _ ro le ha fat_to il suo Ro _
15
sempre pp
MIMI
This lit_tle bon_net trimm'd with lace and ro _ ses,
U _ na cuf _ fietta a piz _ zi, tut_ta ro _ sa,
MARCEL
Ru_dolph?
_dol _ fo?
MIMI
ve _ _ ry pret ty, do you not think it
ri _ _ ca _ ma _ ta; coi miei ca _ pel _ li
MIMI
suits my fair com _ plex _ ion? I long have wished to have one
bru _ ni ben si fon _ de. Da tan_to tem po tal cuffietta è


MIMI
like this but I could not, he quick - -
co - sa de - sï - a - ta ed e - - -
MIMI
rall. stent. a Tempo
- ly found out what my heart had longed
- gli ha let - to quel che il co_re a - scon - - - -
a Tempo
rall. stent.
MIMI
for;
-de
Now one who
O - ra co -
MIMI
rall.
reads the heart's long cher_ished sec - - rets is a
-lui che leg - ge den_tro a un cuo - - re sa l'a -
rall.


MIMI
a Tempo
mas - ter..... a migh-ty mas - ter.
-mo - re..... ed è... let - to - re.
SCHAUNARD
A ve - ry great pro -
E - sper-to pro - fes -
a Tempo
SCHAUNARD
-fess - or.
-so - re...
COLLINE
Al-read-y
Che ha già di -
f
f
p
p
cres.
COLLINE
he poss-ess-es his dip - lo - ma in love's po - ems
-plomi e non son ar-mi pri - me le sue ri - me

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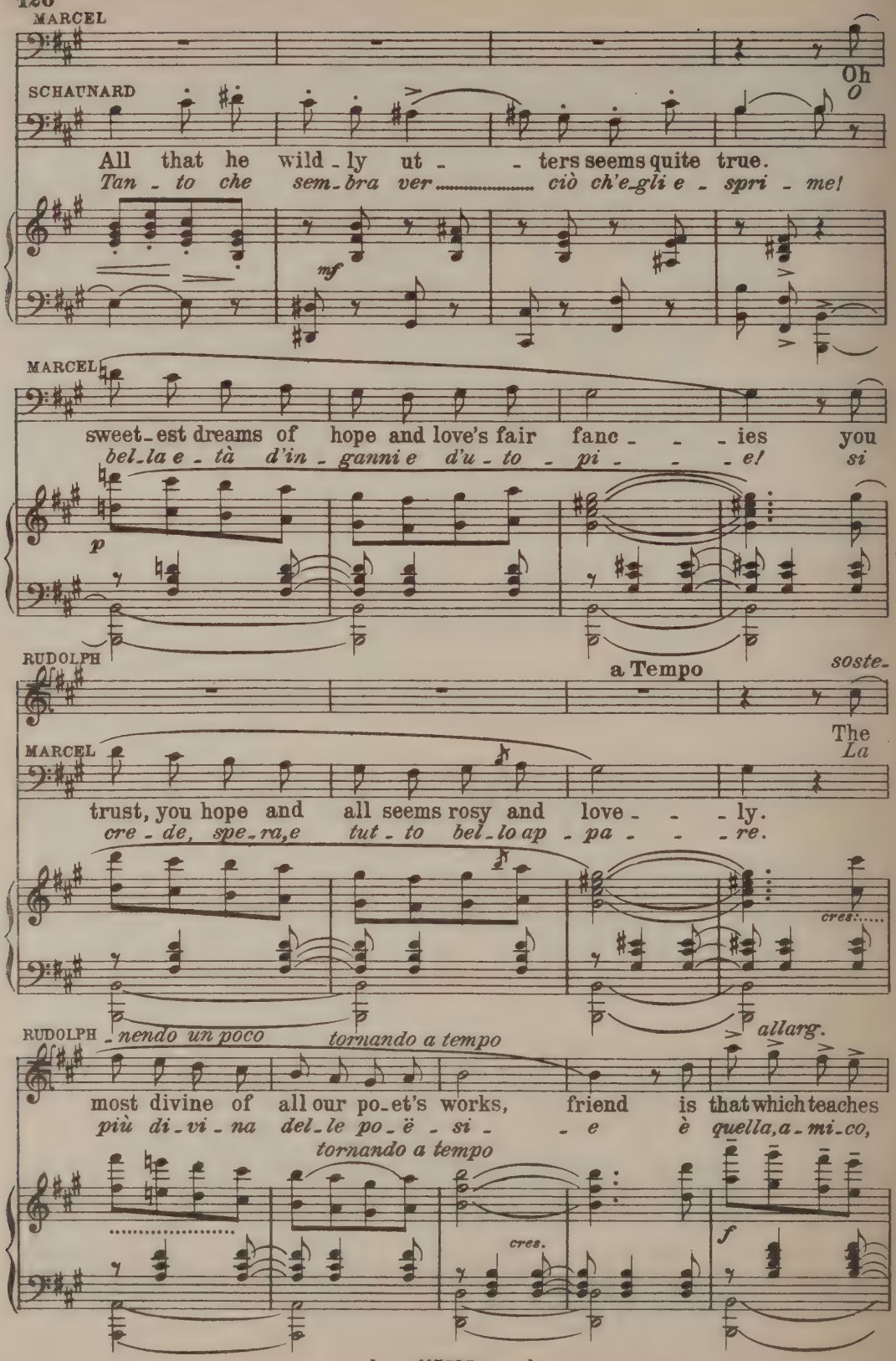

MARCEL
SCHAUNARD
Oh
O
All that he wild - ly ut - - ters seems quite true.
Tan - to che sem - bra ver ciò ch'e-gli e - spri - me!
mf
MARCEL
sweet-est dreams of hope and love's fair fanc - - ies you
bel-la e - tà d'in - ganni e d'u - to - pi - - e! si
p
RUDOLPH
a Tempo
soste-
MARCEL
The
La
trust, you hope and all seems rosy and love - - ly.
cre - de, spe-ra,e tut - to bel - lo ap - pa - - re.
cres.
RUDOLPH
- nendo un poco
tornando a tempo
allarg.
most divine of all our po-et's works, friend is that which teaches
più di - vi - na del - le po - ë - si - - e è quella, a - mi - co,
tornando a tempo
cres.
f

MIMI

a Tempo

And love is

RUDOLPH

A - mare è

us to tru - ly love.....

che c'in - segna a - ma - - - re!

m.d. *mf*

MIMI

rall.

a Tempo

certainly more sweet than hon - ey, more.....than hon - ey.

dolce anco - ra più del mie - le, più del mie - le!

a Tempo

rall. *pp*

pp

MIMI

It depends on your taste whether it's hon - ey or vin - e - gar.

Se - condo il pa - la - to è mie - le, o fie - le!

MIMI

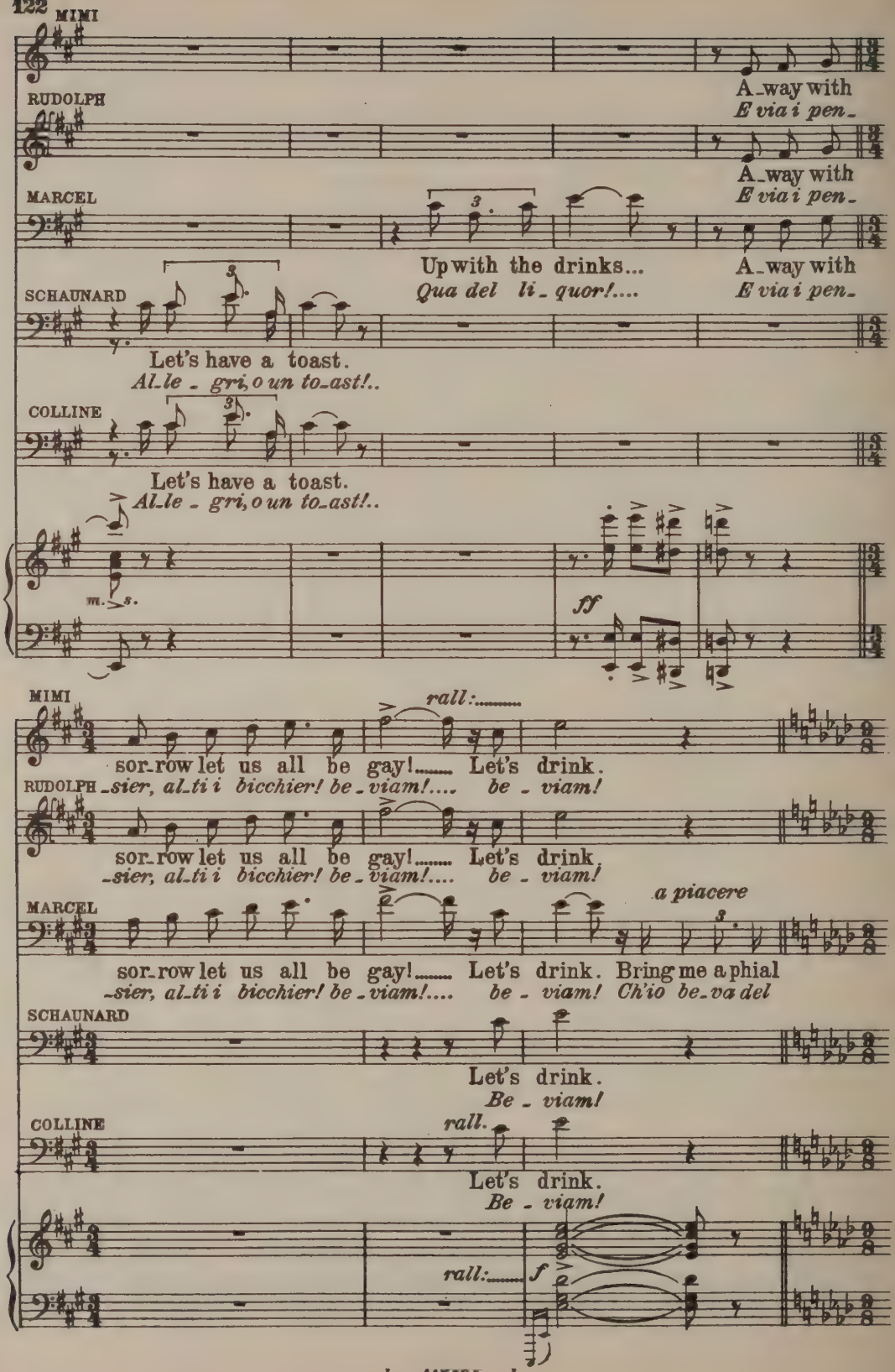
RUDOLPH

Oh Heaven! I hurt him.

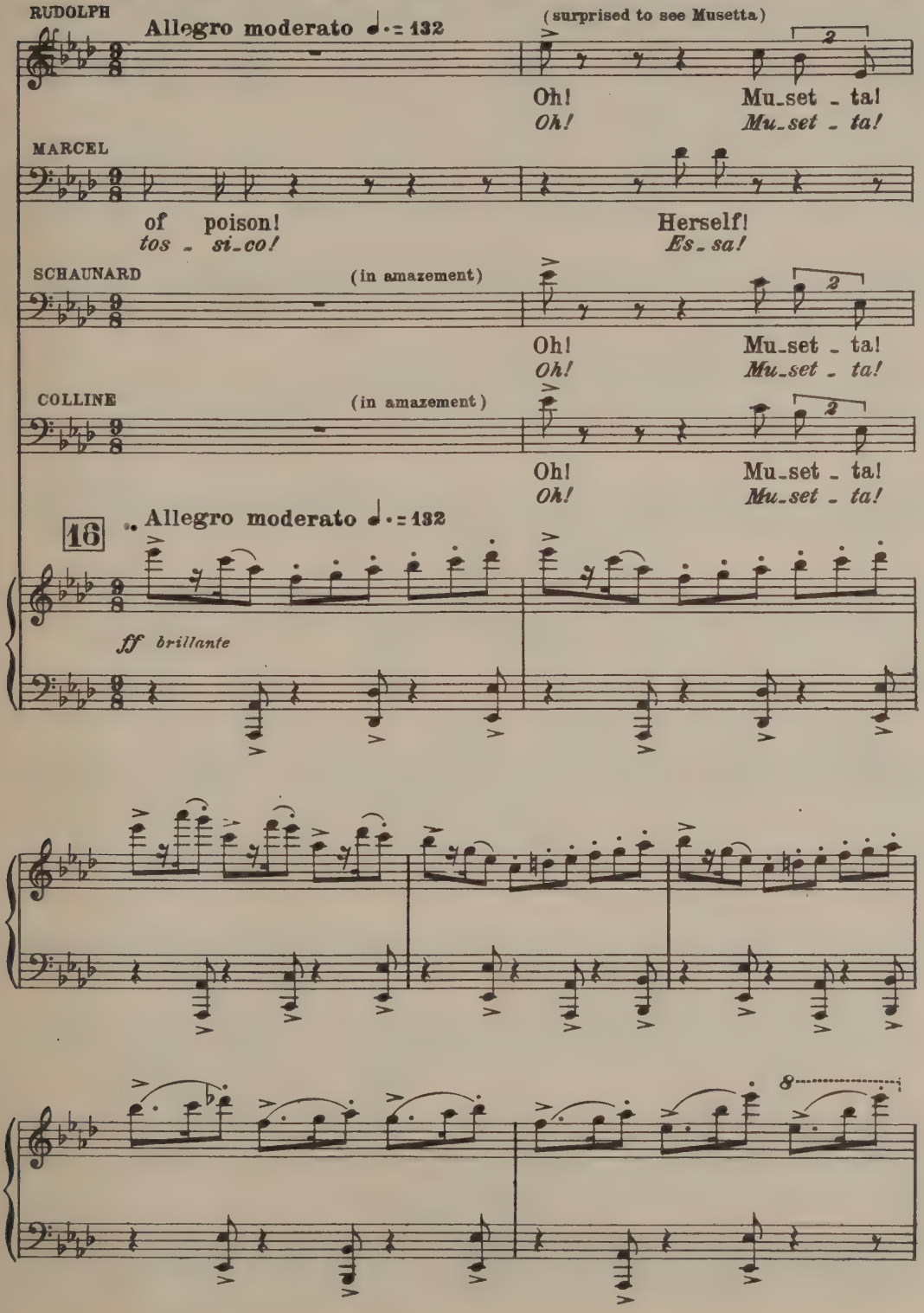
O Dio! l'ho of - fe - so!

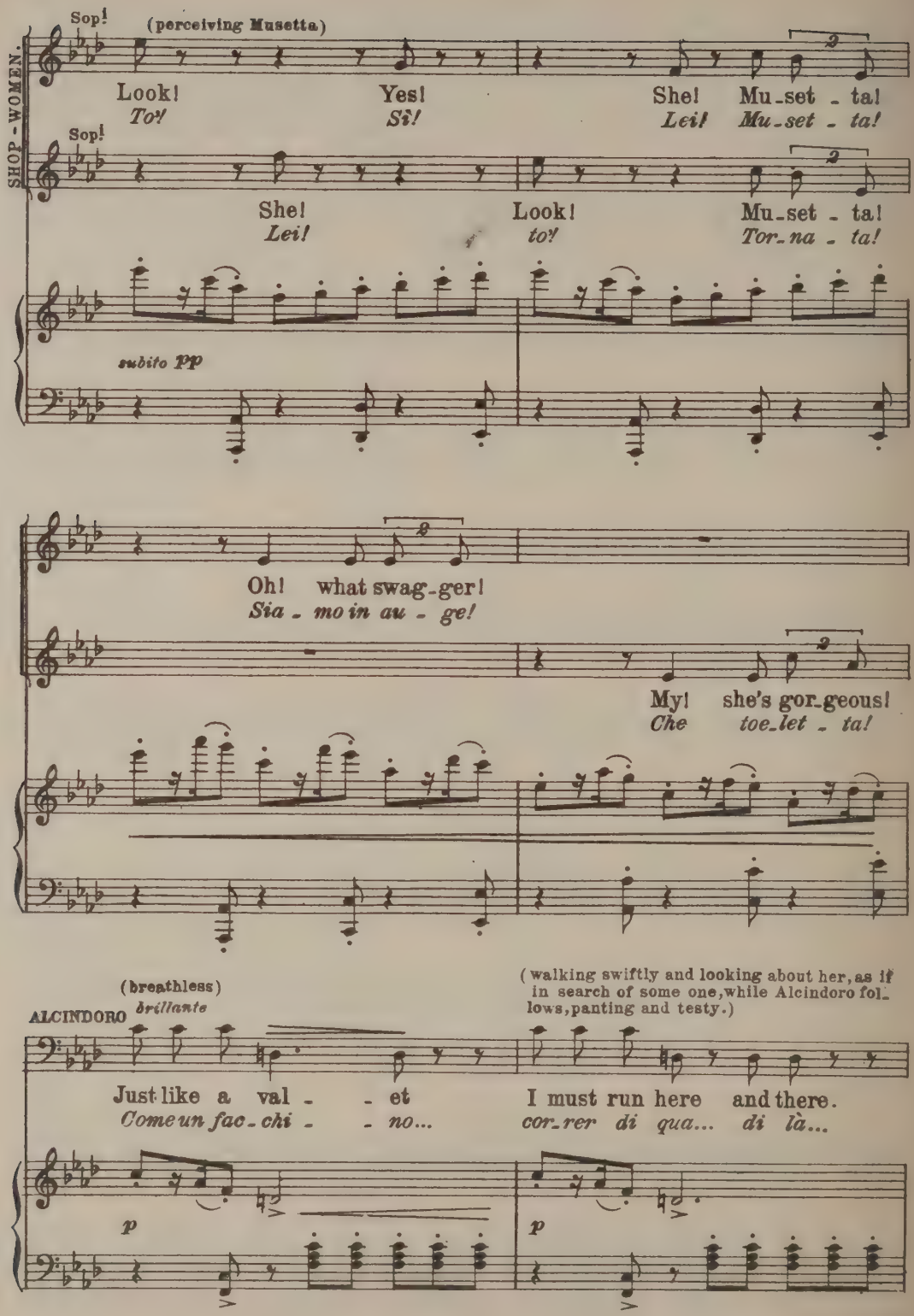
He's mourning, my Mi - mi.

E in lut - to, o mia Mi - mì.


MIMI
A_way with
E via i pen_
RUDOLPH
A_way with
E via i pen_
MARCEL
Up with the drinks...
Qua del li_quor!....
A_way with
E via i pen_
SCHAUNARD
Let's have a toast.
Al_le_gri, o un to_ast!..
COLLINE
Let's have a toast.
Al_le_gri, o un to_ast!..
m. s.
ff
MIMI
rall:.....
sor_row let us all be gay!..... Let's drink.
RUDOLPH _sier, al_ti i bicchier! be_viam!.... be_viam!
sor_row let us all be gay!..... Let's drink.
_sier, al_ti i bicchier! be_viam!.... be_viam!
MARCEL
a piacere
sor_row let us all be gay!..... Let's drink. Bring me a phial
_sier, al_ti i bicchier! be_viam!.... be_viam! Ch'io be_va del
SCHAUNARD
Let's drink.
Be_viam!
COLLINE
rall.
Let's drink.
Be_viam!
rall:.....
f

(Enter from the corner of the Rue Mazarin an extremely pretty, coquettish-looking young lady. She is followed by a pompous old gentleman who is both fussy and overdressed.)




SOP. - WOMEN.
Sop!
(perceiving Musetta)
Look!
To!
Yes!
Sì!
She!
Mu_set _ ta!
Lei!
Mu_set _ ta!
Sop!
She!
Lei!
Look!
to!
Mu_set _ ta!
Tor_na _ ta!
subito pp
Oh! what swag_ger!
Sia _ mo in au _ ge!
My! she's gor_geous!
Che
toe_let _ ta!
(breathless)
ALCINDORO
brillante
Just like a val _ _ et
Come un fac_chi _ _ no...
(walking swiftly and looking about her, as if in search of some one, while Alcindoro follows, panting and testy.)
I must run here and there.
cor_rer di qua... di là...
p
p

MUSETTA (as if calling a pet-dog)

Come, Lu-lu!
Vien, Lu-lù!

ALCINDORO

No! no! not for me! I can stand no
No! no! non ci stà... non ne pos-so

f *p*

MUSETTA (Musetta notices the friends seated at table outside the café and motions Alcindoro to secure the table which the townsfolk have just vacated)

Come, Lu-lu!
vien, Lu-lù!

ALCINDORO

more! I can stand no more!
più... non ne pos-so più!

SCHAUNARD

He's had a pret-ty good time I reck-on.
Quel brut-to co-so mi par che su-di!

p *f*

MUSETTA (Alcindoro in a state of great irritation sits down and turns up his coat-collar.)

f

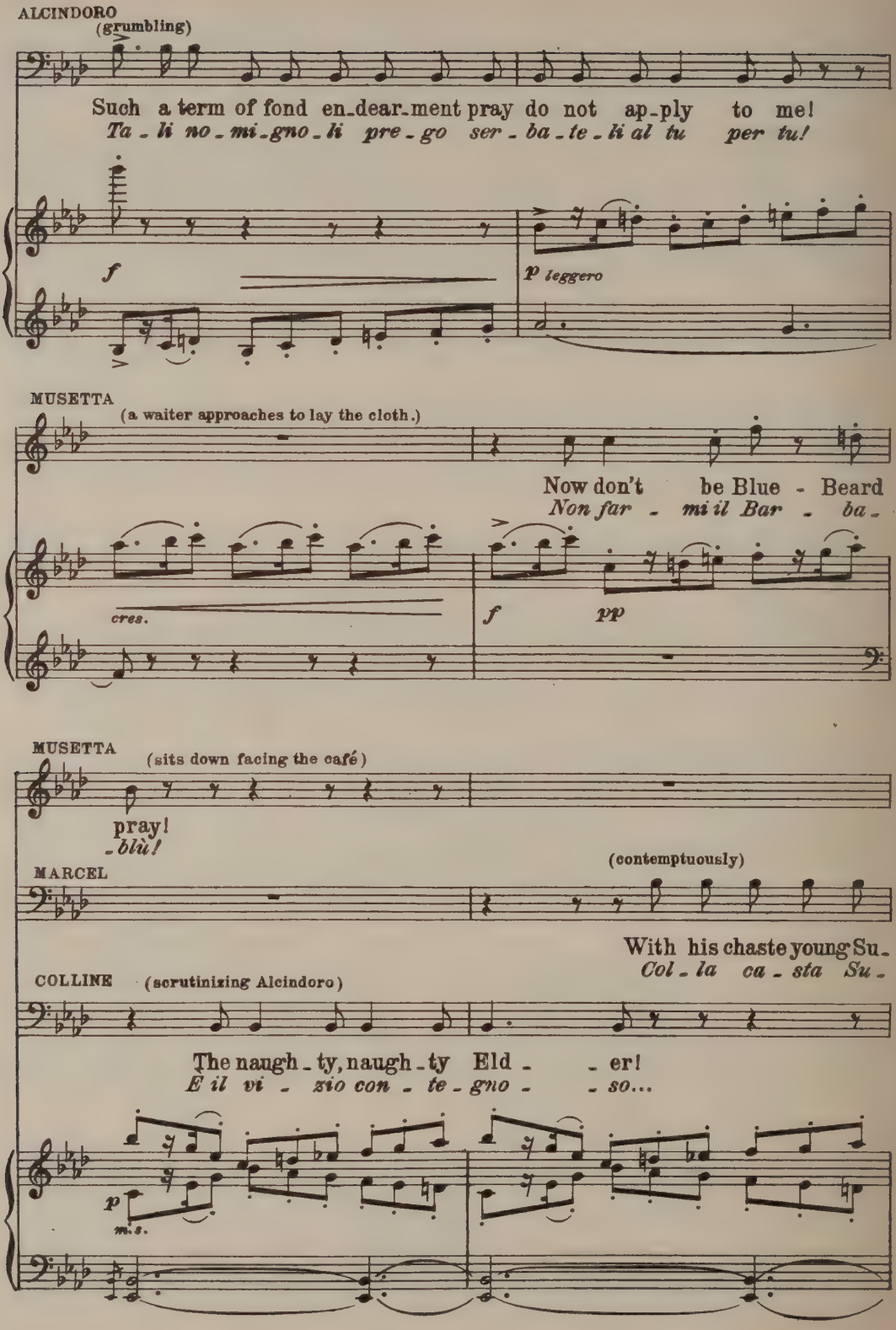
Sit down, Lu-lu!
Sie-di, Lu-lù!

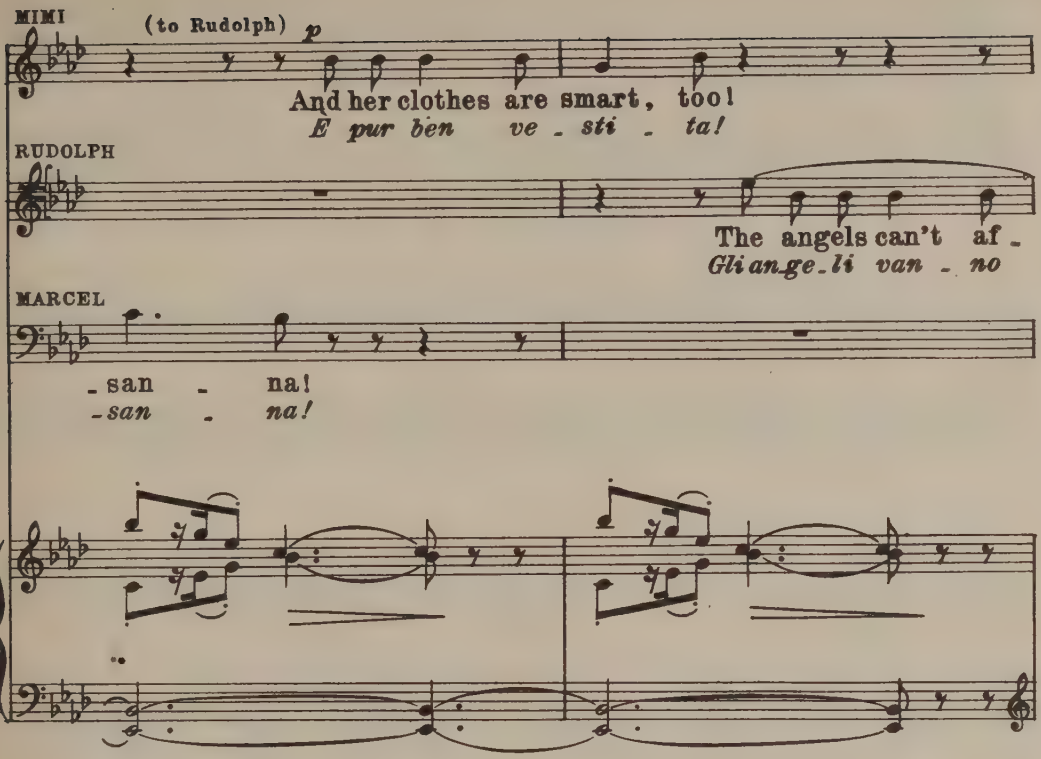
ALCINDORO

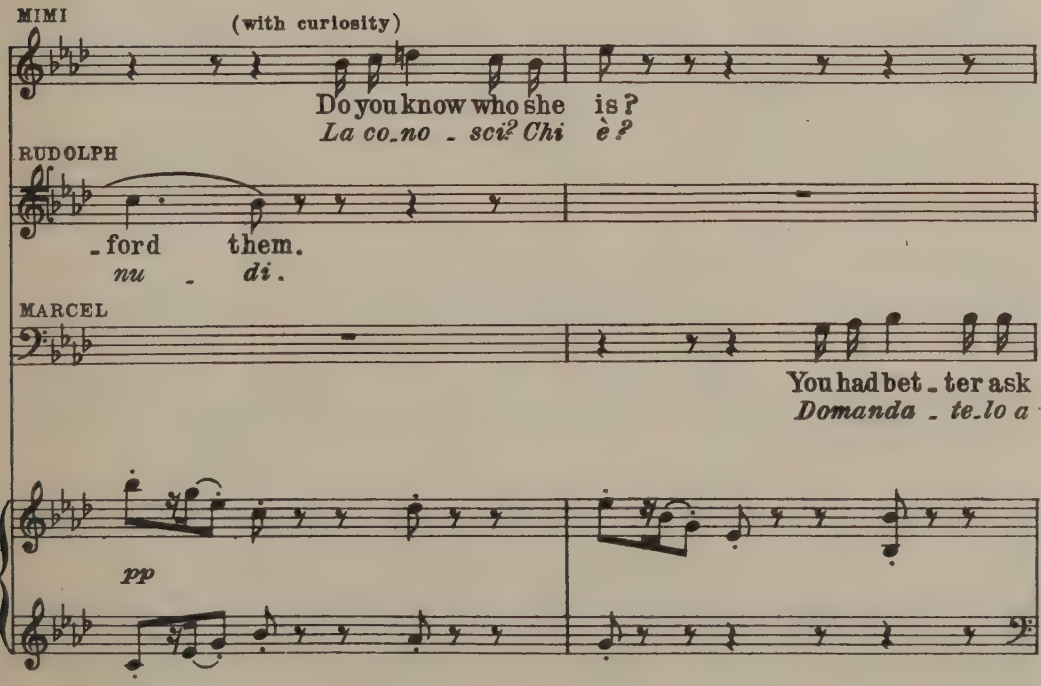
How now? out-side here?
Co-me! qui fuo-ri? qui?!

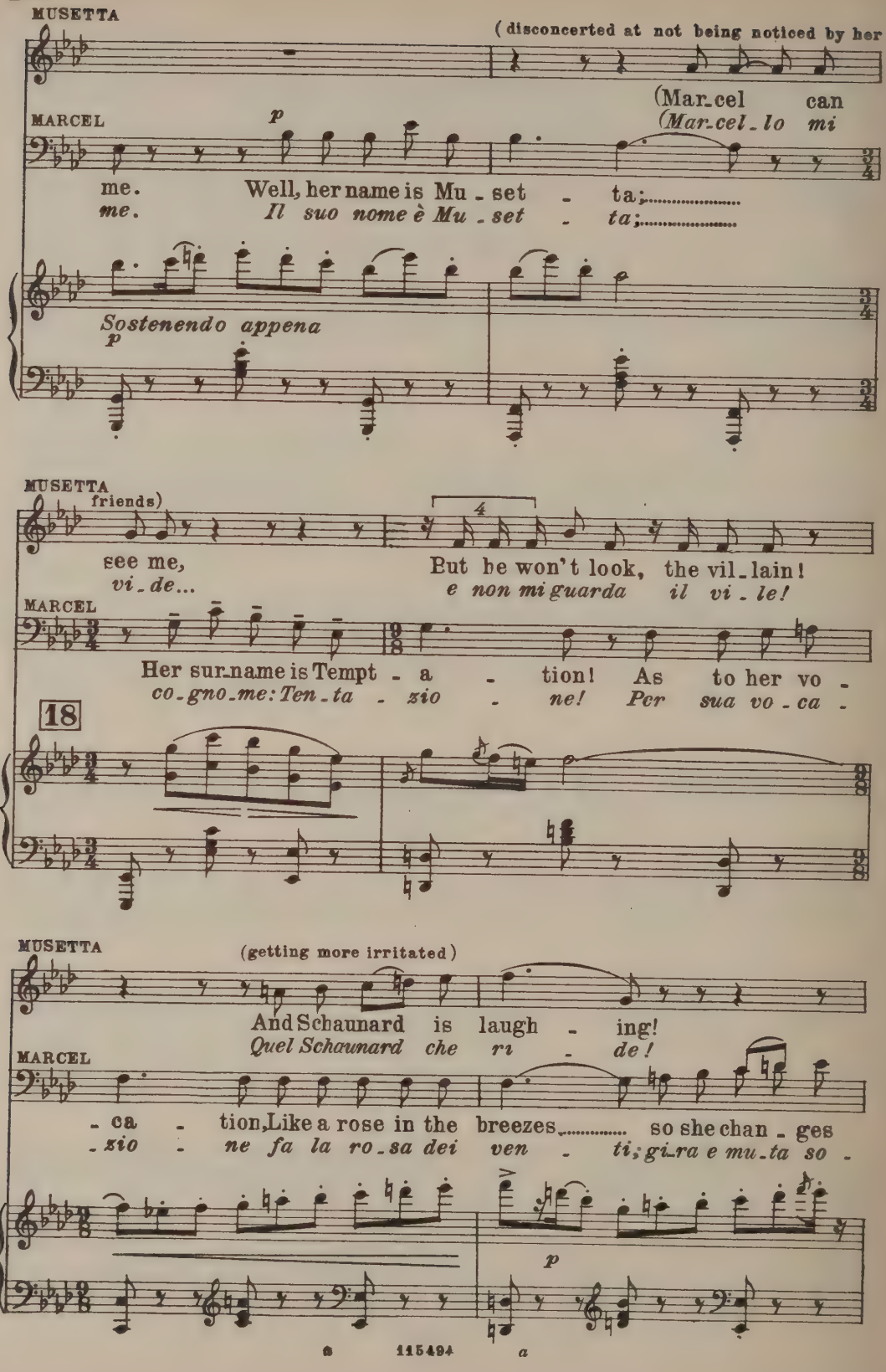
17

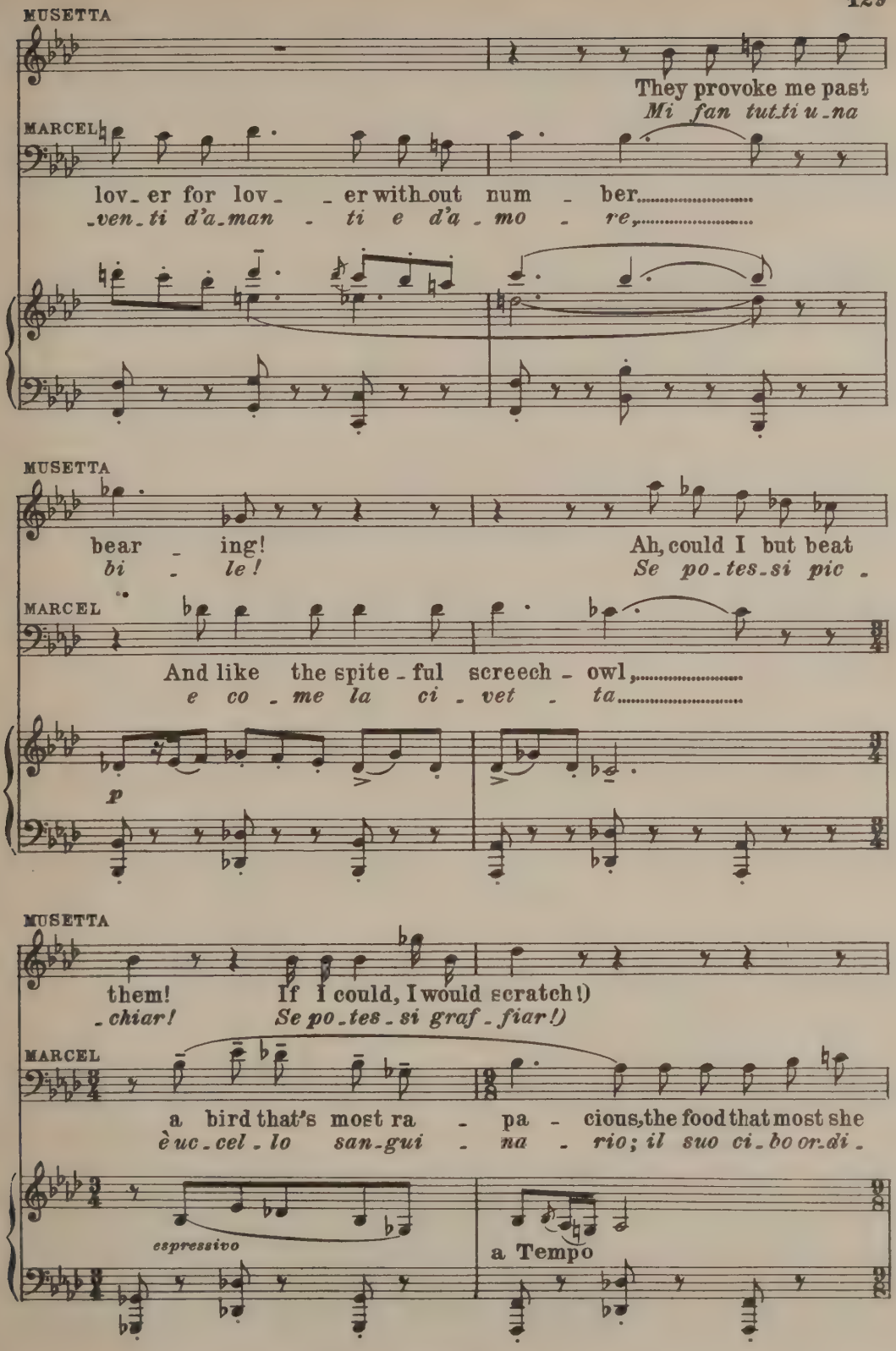
f *p*

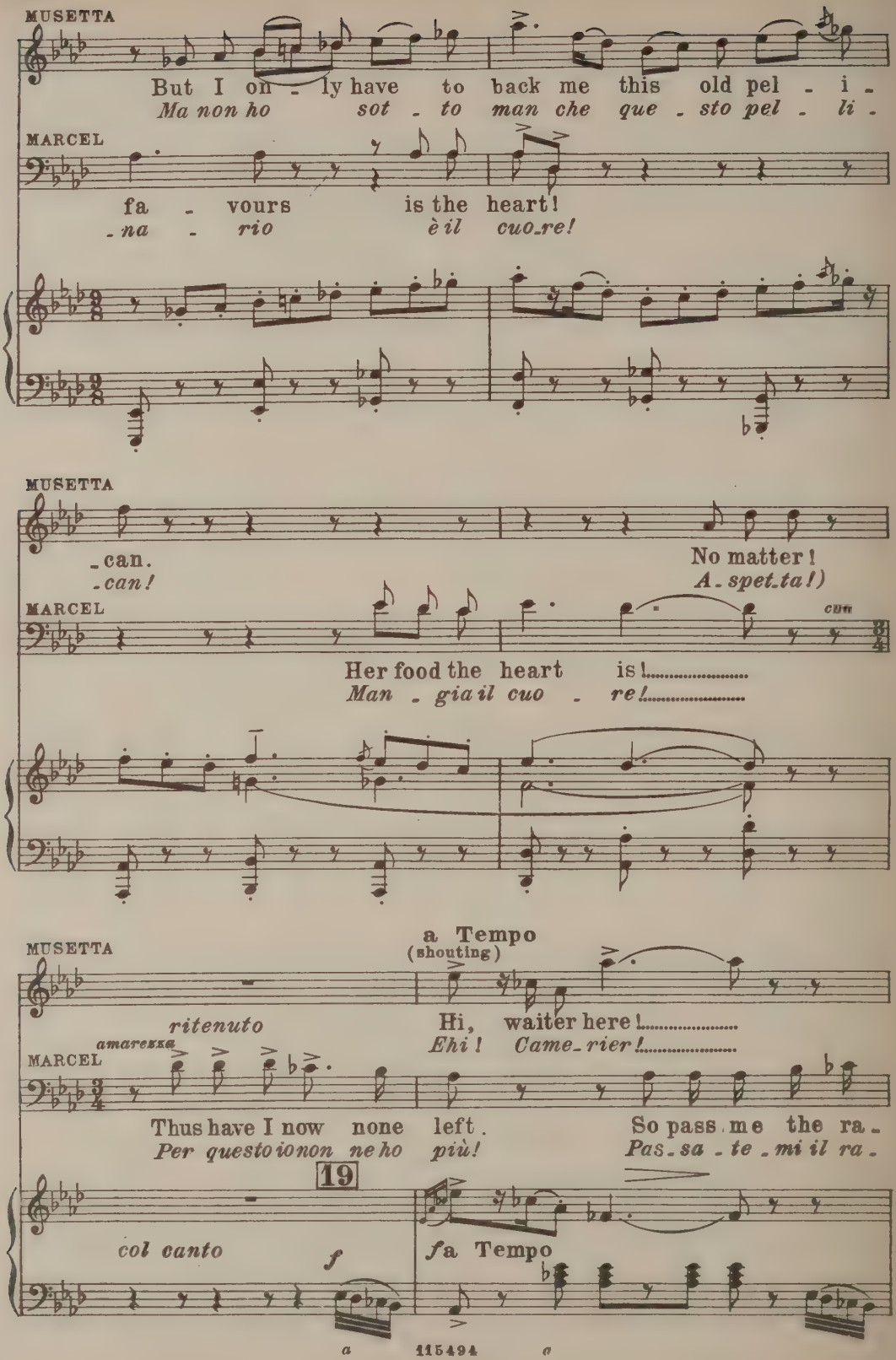

ALCINDORO
(grumbling)
Such a term of fond en-dear-ment pray do not ap-ply to me!
Ta - li no - mi - gno - li pre - go ser - ba - te - li al tu per tu!
f
p leggero
MUSETTA
(a waiter approaches to lay the cloth.)
Now don't be Blue - Beard
Non far - mi il Bar - ba -
cres.
f
pp
MUSETTA
(sits down facing the café)
pray!
- blù!
MARCEL
(contemptuously)
With his chaste young Su-
Col - la ca - sta Su -
COLLINE
(scrutinizing Alcindoro)
The naugh - ty, naugh - ty Eld - - er!
E il vi - zio con - te - gno - - so...
p
m.s.


MIMI
(to Rudolph)
p
And her clothes are smart, too!
E pur ben ve - sti - ta!
RUDOLPH
The angels can't af -
Gli ange-li van - no
MARCEL
- san - na!
- san - na!


MIMI
(with curiosity)
Do you know who she is?
La co-no - sci? Chi è?
RUDOLPH
- ford them.
nu - di.
MARCEL
You had bet - ter ask
Domanda - te-lo a
pp


MUSETTA
(disconcerted at not being noticed by her
(Mar-cel can
(Mar-cel-lo mi
MARCEL
p
me. Well, her name is Mu-set-ta;.....
me. Il suo nome è Mu-set-ta;.....
Sostenendo appena
p
MUSETTA
friends)
see me,
vi-de...
But he won't look, the vil-lain!
e non mi guarda il vi-le!
MARCEL
Her sur-name is Tempt-a-tion! As to her vo-
co-gno-me: Ten-ta-zio-ne! Per sua vo-ca-
18
MUSETTA
(getting more irritated)
And Schaunard is laugh-ing!
Quel Schaunard che ri-de!
MARCEL
-ca-tion, Like a rose in the breezes..... so she chan-ges
-zio-ne fa la ro-sa dei ven-ti; gi-ra e mu-ta so-
p


MUSETTA
They provoke me past
Mi fan tutti u_na
MARCEL
lov_er for lov_ _er with_out num _ ber.....
_ven_ti d'a_man _ ti e d'a _ mo _ re,.....
MUSETTA
bear _ ing!
bi _ le!
Ah, could I but beat
Se po_tes_si pic _
MARCEL
And like the spite _ ful screech _ owl,.....
e co _ me la ci _ vet _ ta.....
p
MUSETTA
them!
_chiar!
If I could, I would scratch!)
Se po_tes_si graf_fiar!)
MARCEL
a bird that's most ra _ pa _ cious, the food that most she
è uc_cel_lo san_gui _ na _ rio; il suo ci_bo or_di_
espressivo
a Tempo


MUSETTA
But I on - ly have to back me this old pel - i -
Ma non ho sot - to man che que - sto pel - li -
MARCEL
fa - vours is the heart!
- na - rio è il cuo_re!
MUSETTA
- can.
- can!
No matter!
A - spet_ta!)
MARCEL
cun
Her food the heart is!.....
Man - gia il cuo - re!.....
MUSETTA
a Tempo
(shouting)
ritenuto
Hi, waiter here!.....
Ehi! Came_rier!.....
amarezza
MARCEL
Thus have I now none left.
Per questo io non ne ho più!
So pass me the ra -
Pas - sa - te - mi il ra -
19
col canto
f
f a Tempo

(pointing to a plate as the waiter hurries thither.)

MUSETTA

Hi, waiter here!..... See this plate has a hor - rid smell of
Ehi! Came - rier!..... Questo piatto ha una puz - za di ri -

MARCEL

- gout!
- gù

MUSETTA (dashes the plate on the ground; the waiter picks up the pieces)

on - ions!
- frit - to!

ALCINDORO (remonstrating)

Don't, Mu - set - ta do be qui - et!
No. Mu - set - ta... zit - to, zit - to!

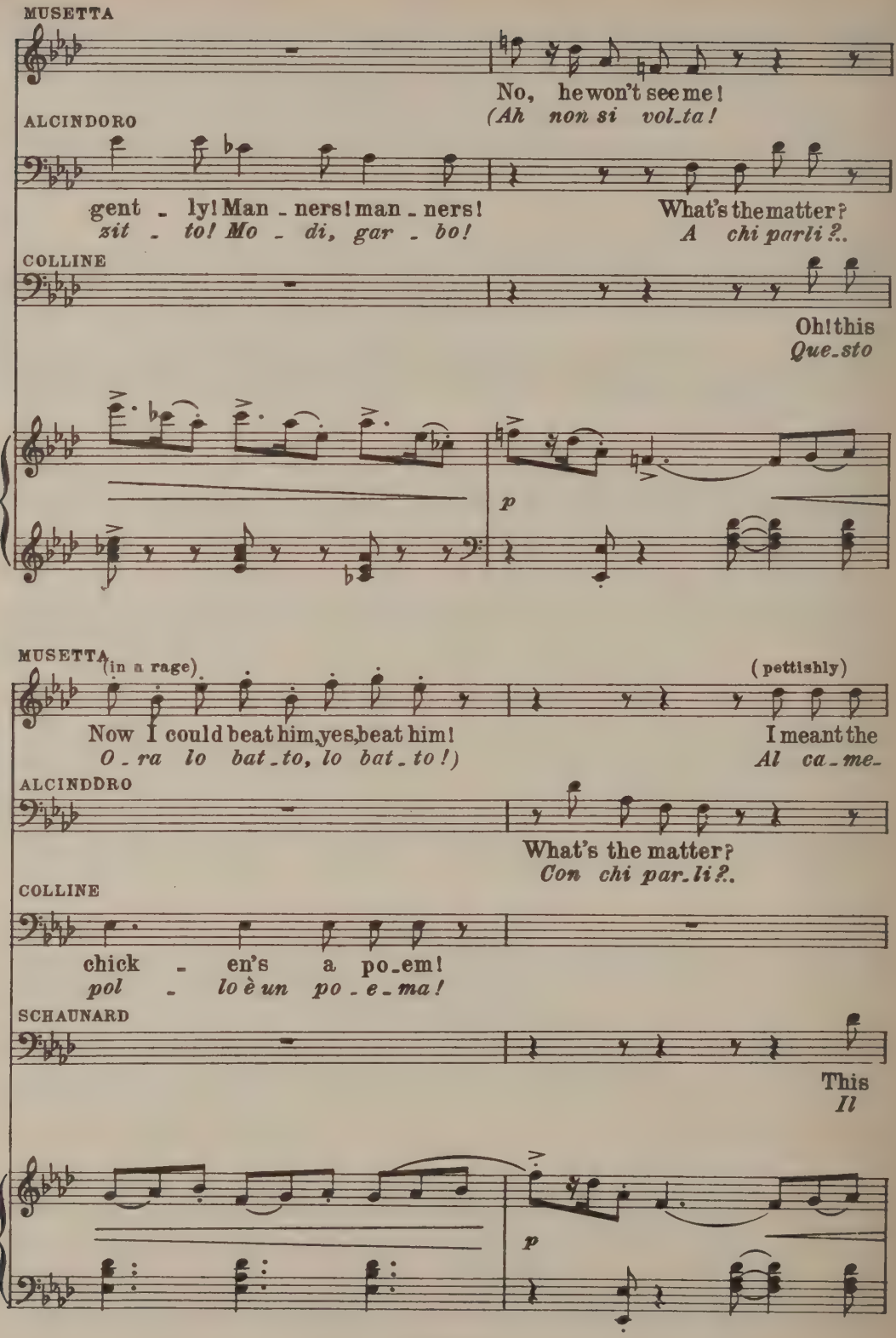
f

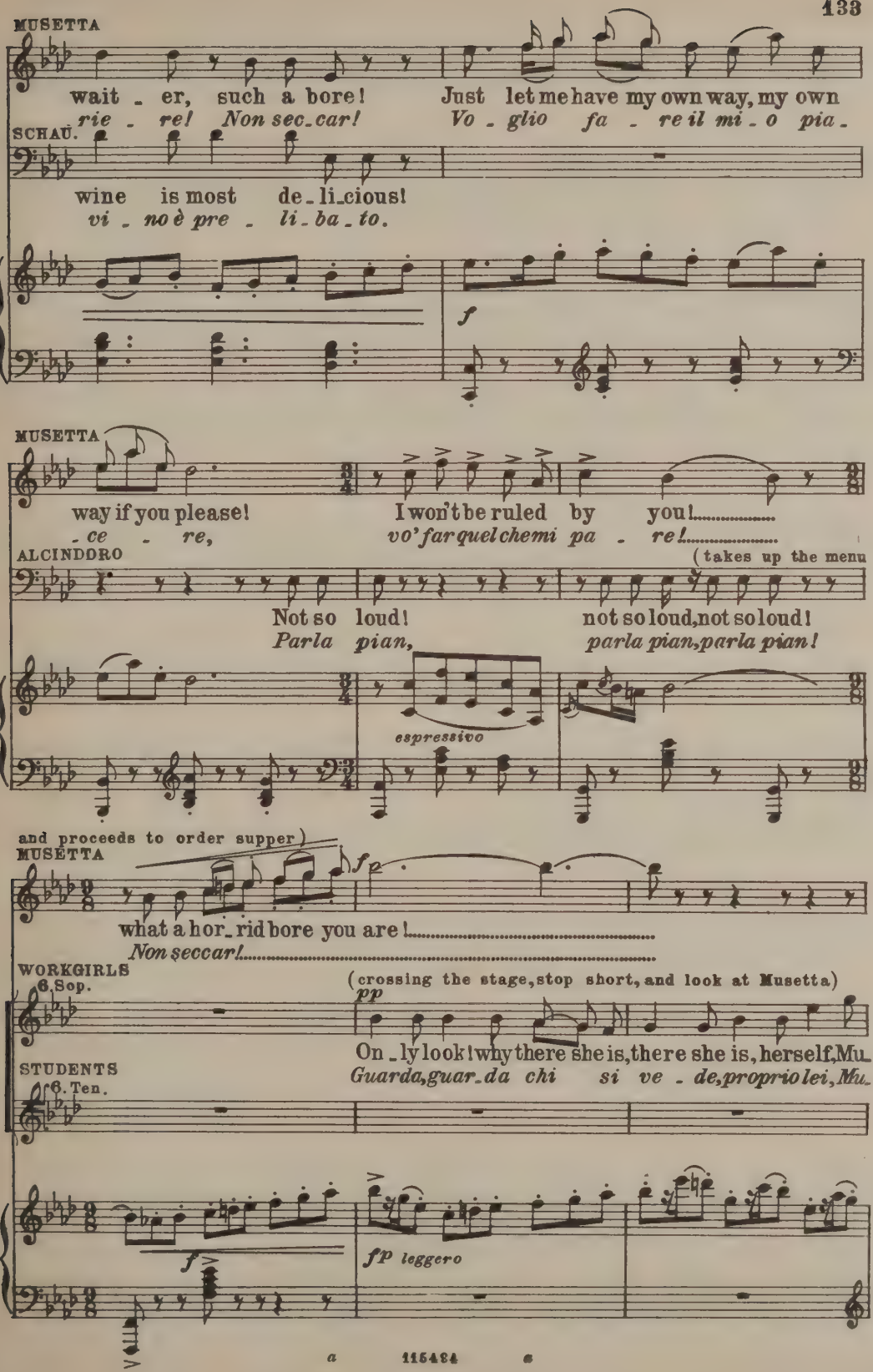
MUSETTA (aware that Marcel will not look round)

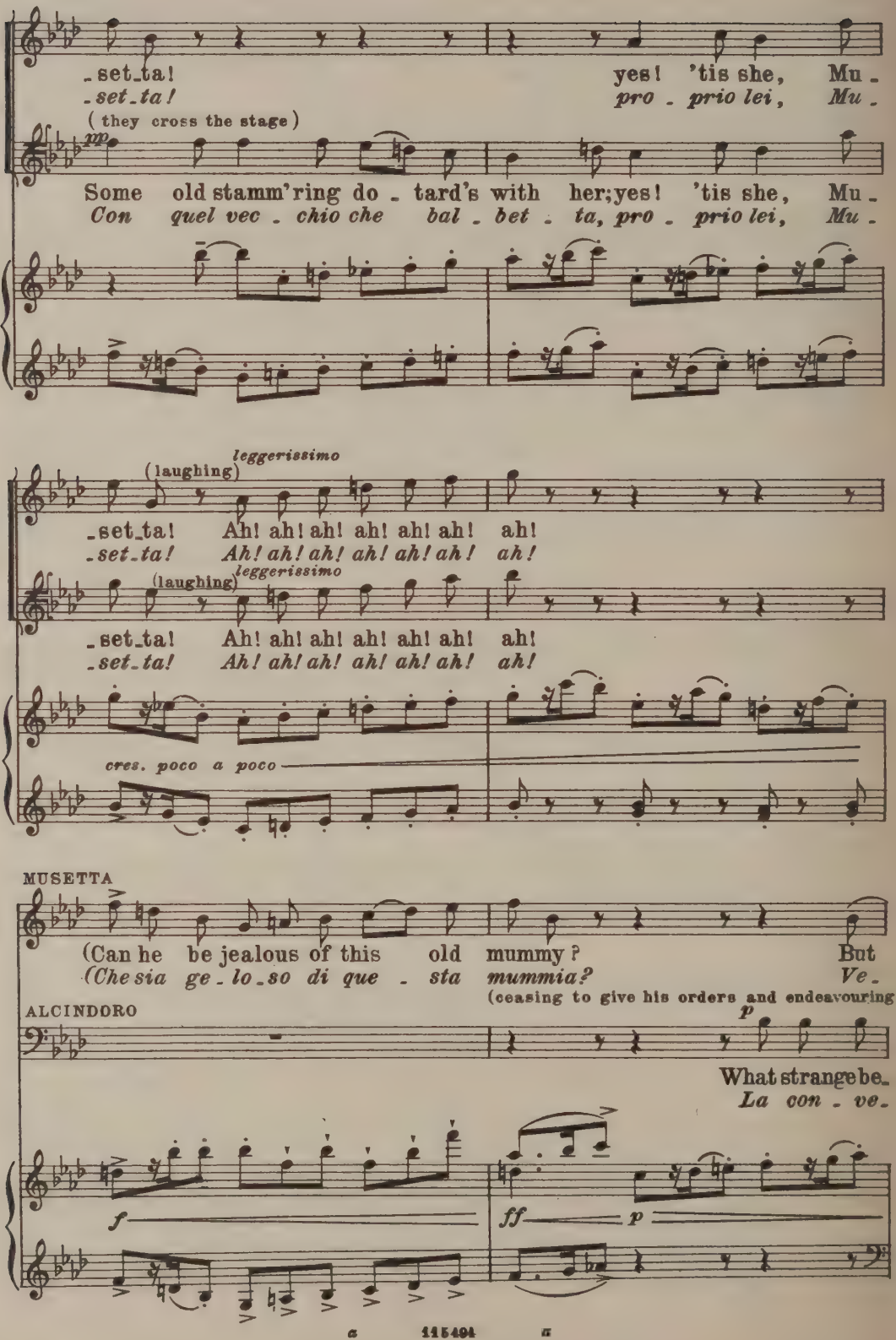
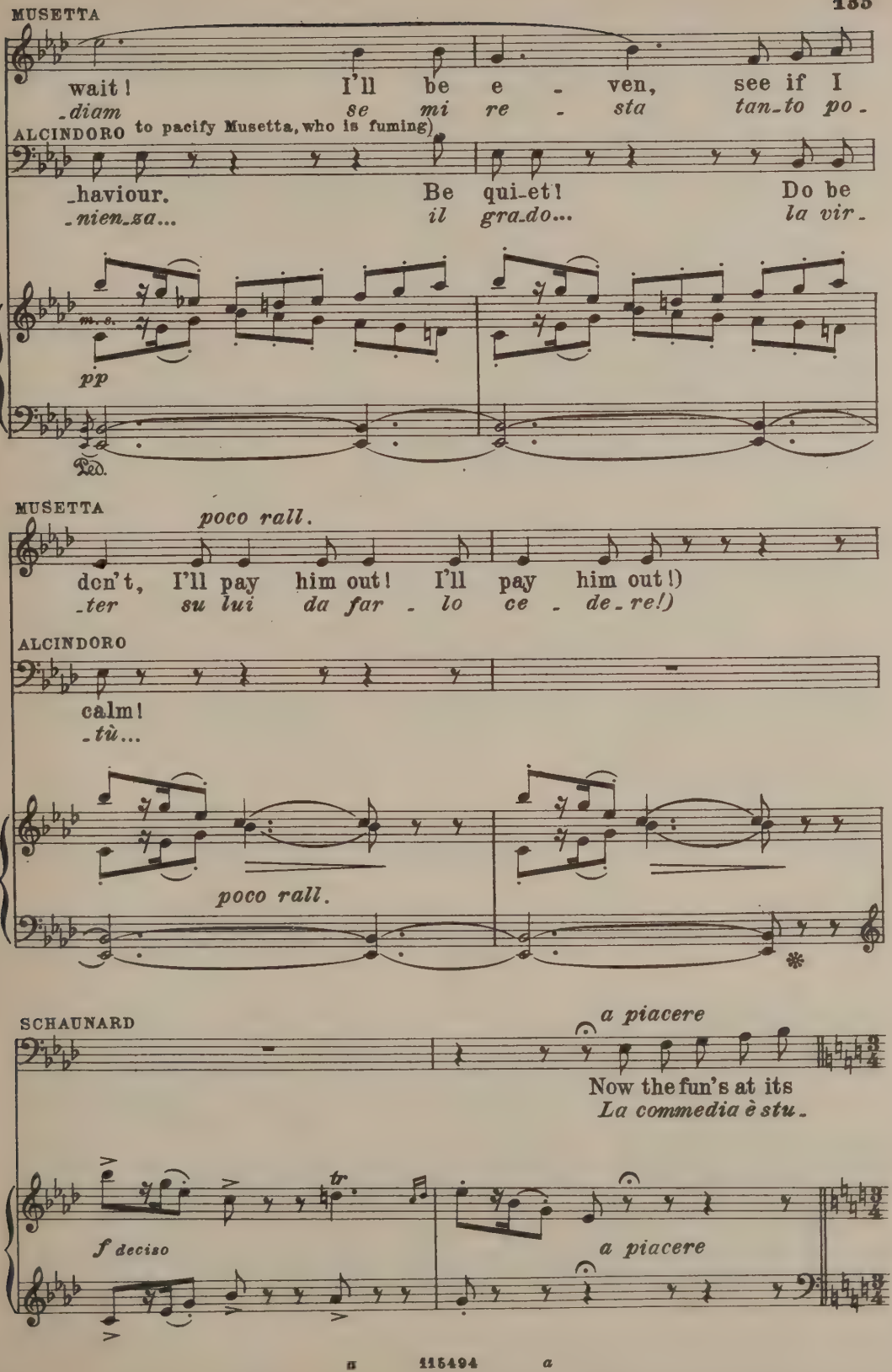
He won't look round!
(Non si vol ta!)

ALCINDORO (in mock despair)

Gent - ly! gent - ly!
Zit - to! zit - to!


MUSETTA
No, he won't see me!
(Ah non si vol_ta!
ALCINDORO
gent _ ly! Man _ ners! man _ ners!
zit _ to! Mo _ di, gar _ bo!
What's the matter?
A chi parli?..
COLLINE
Oh! this
Que_sto
p
MUSETTA (in a rage)
(pettishly)
Now I could beat him, yes, beat him!
O _ ra lo bat _ to, lo bat _ to!)
I meant the
Al ca _ me_
ALCINDORO
What's the matter?
Con chi par_li?..
COLLINE
chick _ en's a po_em!
pol _ lo è un po _ e _ ma!
SCHAUNARD
This
Il
p


MUSETTA
wait - er, such a bore! Just let me have my own way, my own
rie - re! Non sec-car! Vo - glio fa - re il mi - o pia -
SCHAU.
wine is most de-li-cious!
vi - no è pre - li - ba - to.
f
MUSETTA
way if you please! I won't be ruled by you!
- ce - re, vo' far quel che mi pa - re!
ALCINDORO
(takes up the menu
Not so loud! not so loud, not so loud!
Parla pian, parla pian, parla pian!
espressivo
and proceeds to order supper)
MUSETTA
f
what a hor-rid bore you are!
Non seccar!
WORKGIRLS
6 Sop.
(crossing the stage, stop short, and look at Musetta)
pp
On-ly look! why there she is, there she is, herself, Mu-
STUDENTS
6. Ten.
Guarda, guar-da chi si ve - de, proprio lei, Mu-
f
fp leggero


-set-ta! yes! 'tis she, Mu-
-set-ta! pro-prio lei, Mu-
(they cross the stage)
pp
Some old stamm'ring do-tard's with her; yes! 'tis she, Mu-
Con quel vec-chio che bal-bet-ta, pro-prio lei, Mu-
(laughing) leggerissimo
-set-ta! Ah! ah! ah! ah! ah! ah! ah!
-set-ta! Ah! ah! ah! ah! ah! ah! ah!
(laughing) leggerissimo
-set-ta! Ah! ah! ah! ah! ah! ah! ah!
-set-ta! Ah! ah! ah! ah! ah! ah! ah!
cres. poco a poco
MUSETTA
(Can he be jealous of this old mummy? But
(Che sia ge-lo-so di que-sta mummia? Ve-
(ceasing to give his orders and endeavouring
ALCINDORO
p
What strange be-
La con-ve-
f
ff
p

MUSETTA
wait! I'll be e - ven, see if I
-diam se mi re - sta tan-to po-
ALCINDORO to pacify Musetta, who is fuming)
-haviour. Be qui-et! Do be
-nien-za... il gra-do... la vir-
m. s.
pp
Ped.
MUSETTA
poco rall.
don't, I'll pay him out! I'll pay him out!)
-ter su lui da far - lo ce - de-re!)
ALCINDORO
calm!
-tù...
poco rall.
SCHAUNARD
a piacere
Now the fun's at its
La commedia è stu-
tr
f deciso
a piacere

Un poco meno

MUSETTA
(at the top of her voice as she confronts Marcel)

Why don't you know me?
Tu non mi guar - di!

ALCINDORO

Well I'm giving the or - der, dear!
Ve - di be - ne che or - di - no!

SCHAUNARD

climax!
- penda!

20 Un poco meno

SCHAUNARD

Now the fun's at its climax!
La commedia è stu - penda!

COLLINE

Pro - digious!
Stu - penda!

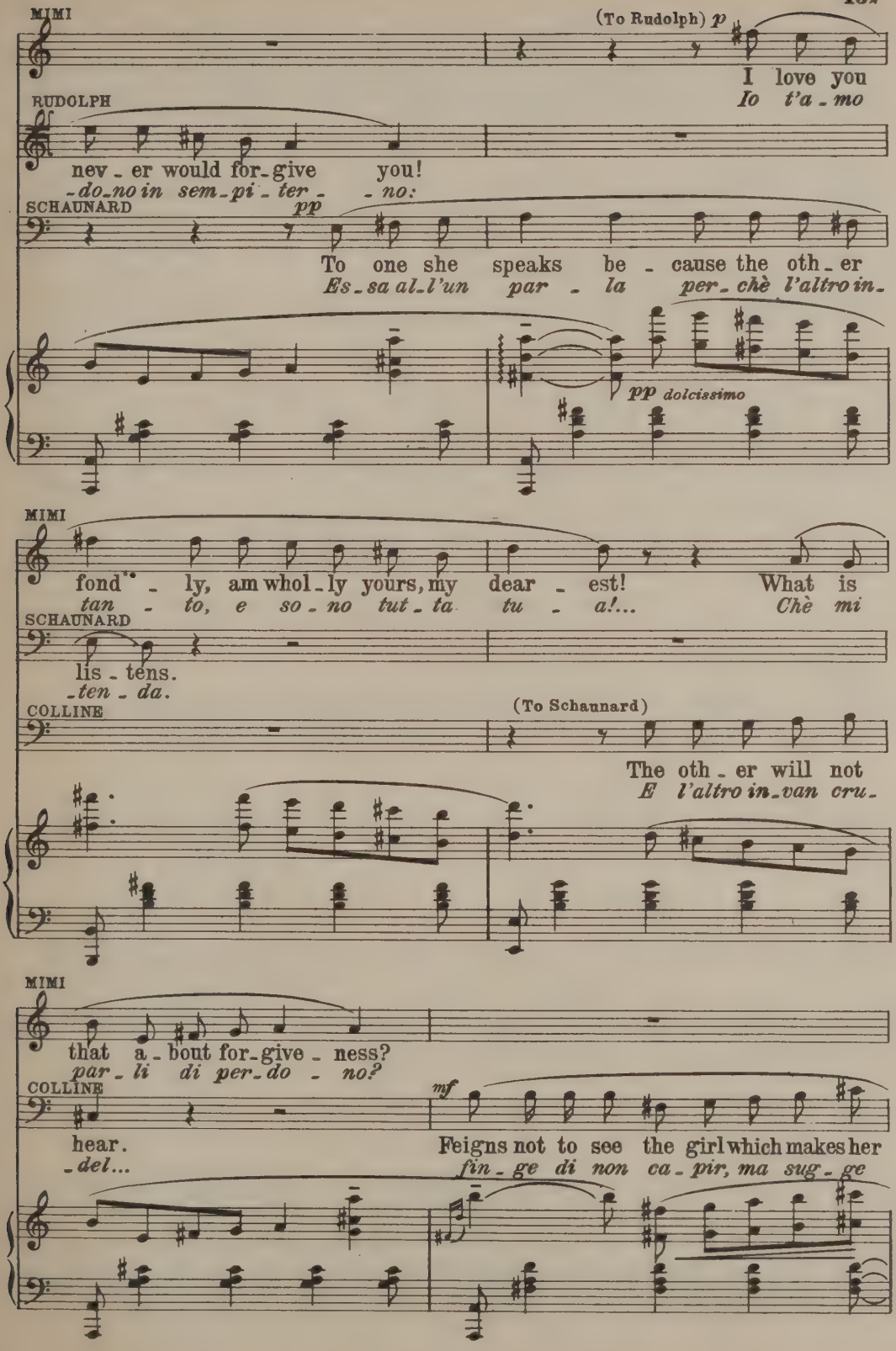
RUDOLPH (To Mimi)

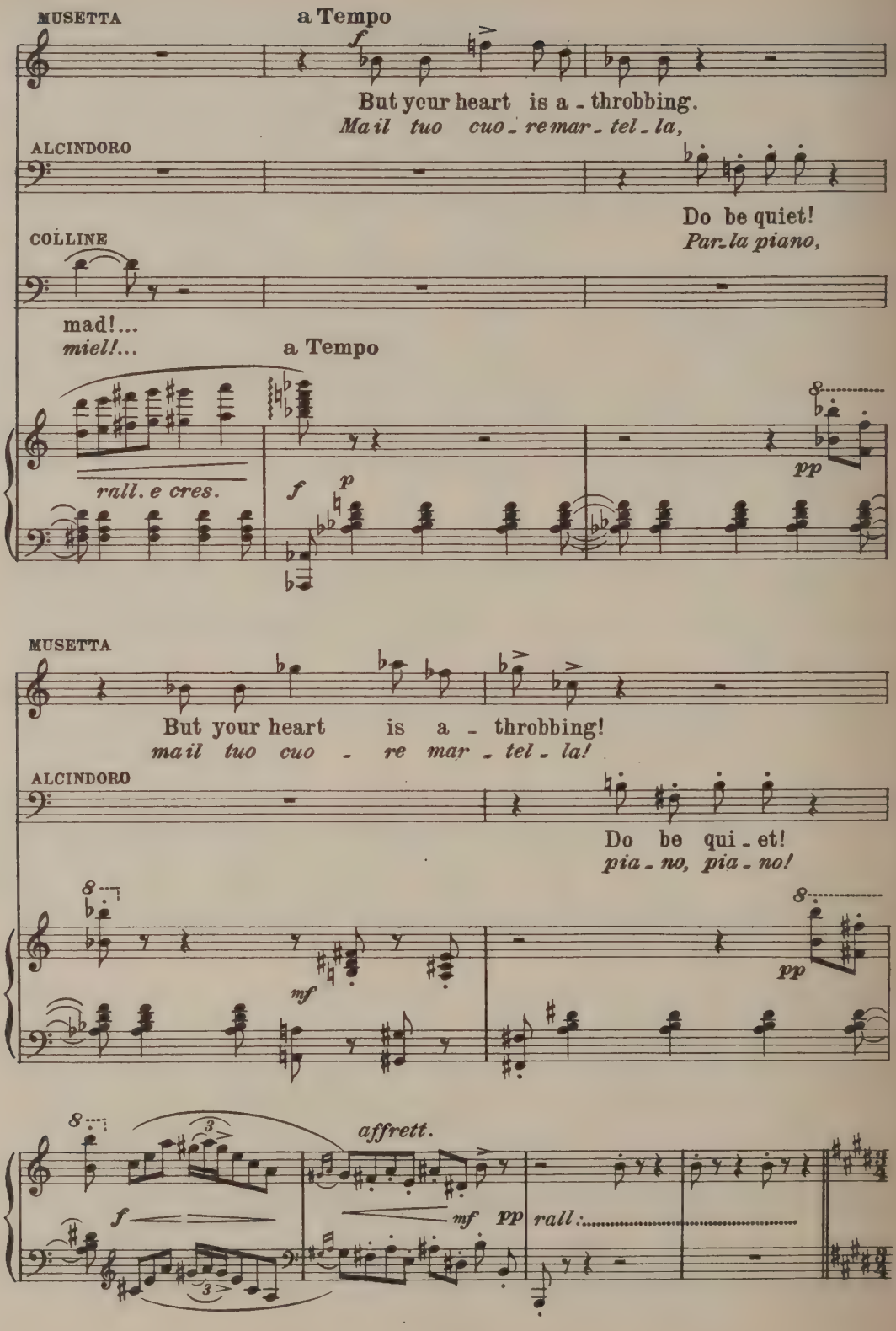
Sostenendo

No, let me tell you, I nev - er would for give you,
Sap - pi per tuo go - ver - no che non da - rei per -

p dolce

Sostenendo


MIMI
(To Rudolph) p
I love you
Io t'a - mo
RUDOLPH
nev - er would for - give you!
- do - no in sem - pi - ter - no:
SCHAUNARD
pp
To one she speaks be - cause the oth - er
Es - sa al - l'un par - la per - chè l'altro in -
pp dolcissimo
MIMI
fond - ly, am whol - ly yours, my dear - est! What is
tan - to, e so - no tut - ta tu - a!... Chè mi
SCHAUNARD
lis - tens.
- ten - da.
COLLINE
(To Schaunard)
The oth - er will not
E l'altro in - van cru -
MIMI
that a - bout for - give - ness?
par - li di per - do - no?
COLLINE
mf
hear.
- del...
Feigns not to see the girl which makes her
fin - ge di non ca - pir, ma sug - ge


MUSETTA
a Tempo
But your heart is a - throbbing.
Mail tuo cuo - re mar - tel - la,
ALCINDORO
Do be quiet!
Par - la piano,
COLLINE
mad!...
miel!...
a Tempo
rall. e cres.
MUSETTA
But your heart is a - throbbing!
mail tuo cuo - re mar - tel - la!
ALCINDORO
Do be qui - et!
pia - no, pia - no!
affrett.
rall.

Tempo di Valzer lento ♩= 104

(still seated, and markedly addressing Marcel, who shews signs of agitation.)

MUSETTA *con molta grazia ed eleganza*

As thro' the street ..... I wan_der onward

Quan - - - do me'n vo' ..... quando m'en vo' so -

21 Tempo di Valzer lento ♩= 104

con molta grazia ed eleganza

pp

quasi rit.

MUSETTA

merri_ly, ... I wan_der onward dainti_ly,

_let_ta per la via la gen_te sosta e mi - ra,..

quasi rit.

appena allarg: .....

MUSETTA

See how the folk look round, ... Because they know I'm

e la bel - lez - za mi - a ..... tut_ta ri_cercain

col canto .....

MUSETTA

a Tempo

charm_ing, a ve_ry charming lit_tle girl.

me,..... ricercain me da ca_po a piè;...

(to his friends in a voice half choked by emotion)

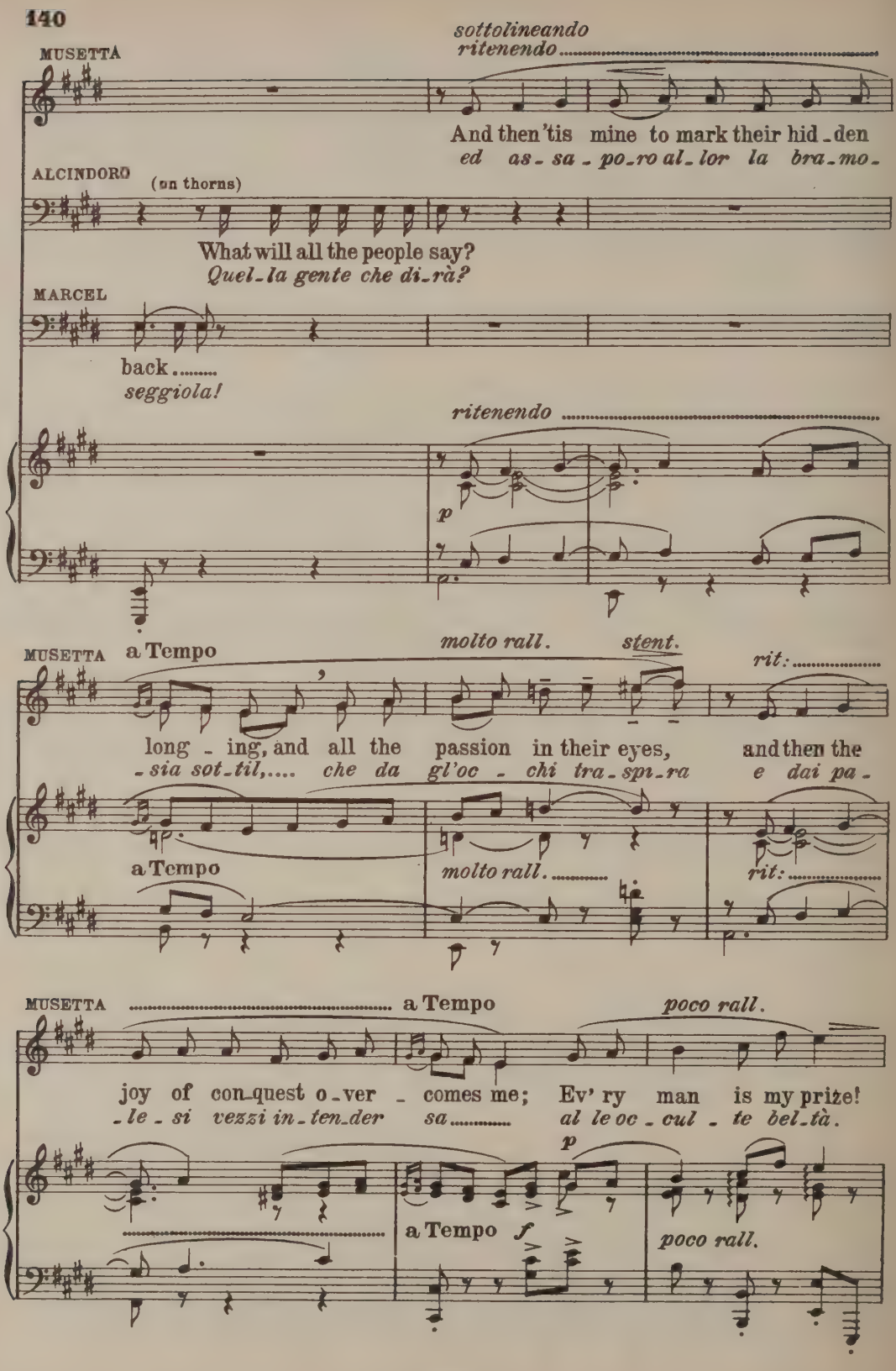
MARCEL

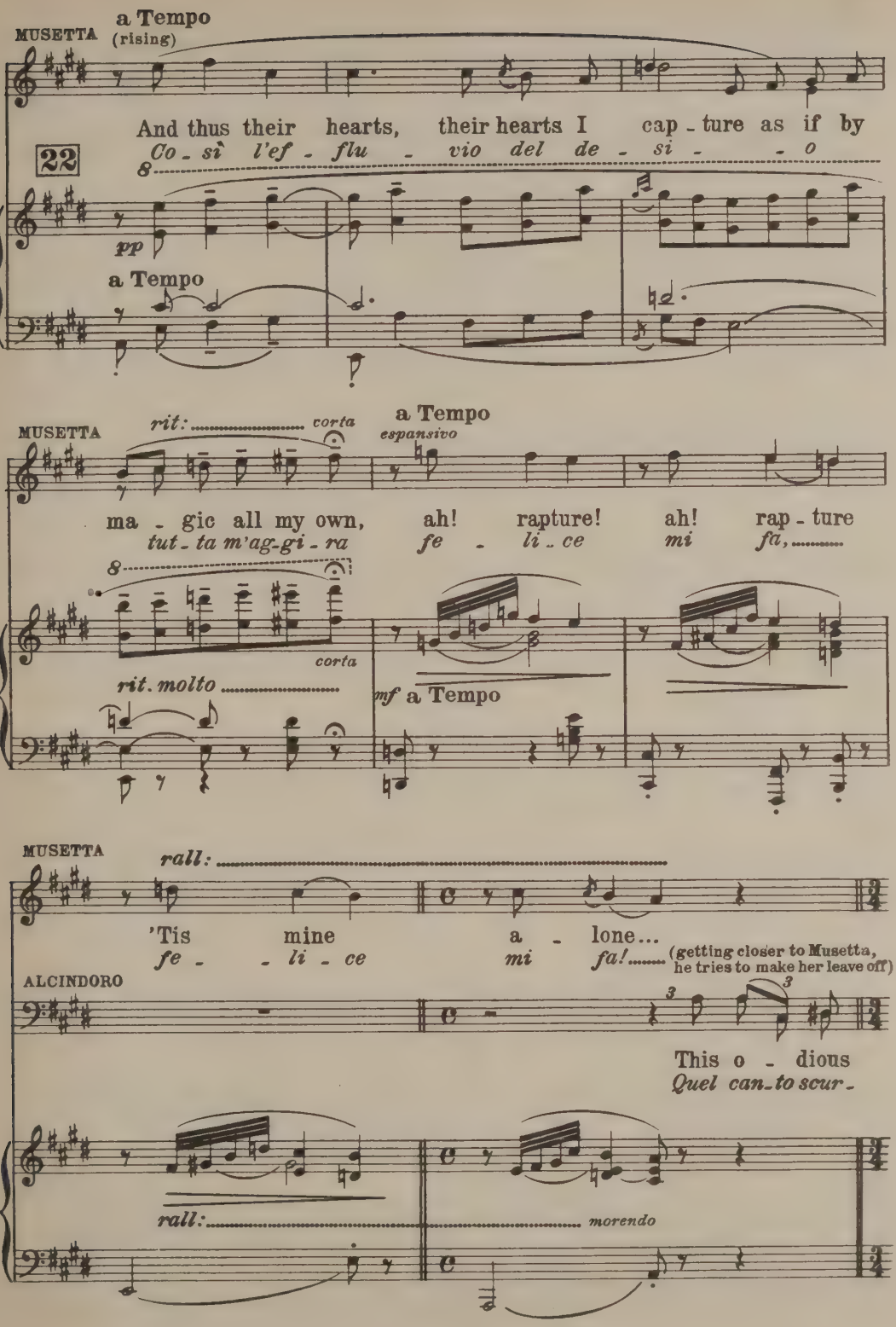
Hold me back, hold me

Le_ga_temi al_la

a Tempo

f


MUSETTA
sottolineando
ritenendo
And then 'tis mine to mark their hid-den
ed as-sa-po-ro al-lor la bra-mo-
ALCINDORO
(on thorns)
What will all the people say?
Quel-la gente che di-rà?
MARCEL
back.....
seggiola!
ritenendo
p
MUSETTA
a Tempo
molto rall.
stent.
rit:
long-ing, and all the passion in their eyes, and then the
-sia sot-til,..... che da gl'oc-chi tra-spi-ra e dai pa-
a Tempo
molto rall.
rit:
MUSETTA
a Tempo
poco rall.
joy of con-quest o-ver-comes me; Ev'ry man is my prize!
-le-si vezzi in-ten-der sa..... al le oc-cul-te bel-tà.
p
a Tempo
f
poco rall.


MUSETTA
a Tempo
(rising)
And thus their hearts, their hearts I cap - ture as if by
Co - sì l'ef - flu - vio del de - si - o
22
pp
a Tempo
MUSETTA
rit: corta
a Tempo
espansivo
ma - gic all my own, ah! rapture! ah! rap - ture
tut - ta m'ag-gi - ra fe - li - ce mi fa,
corta
rit. molto
mf a Tempo
MUSETTA
rall:
'Tis mine a - lone...
fe - li - ce mi fa!
(getting closer to Musetta, he tries to make her leave off)
ALCINDORO
This o - dious
Quel can-to scur -
rall:
morendo

MUSETTA a Tempo

Now you that
E tu che

ALCINDORO

singing up-sets me en - tire-ly, up-sets me en -
- ri - le mi muo - ve la bi - le! mi muo - ve la

23

a Tempo
pp

MUSETTA *quasi rit.*

once your pas-sion once be - tray'd
sa - - - i, che me - mo-ri e ti strug - gi,

MIMI (to Rudolph)

Oh, now I see. that this un-hap-py
Io ve - do ben... che quel-la po - ve -

ALCINDORO

-tire-ly!
bi - le!

quasi rit.

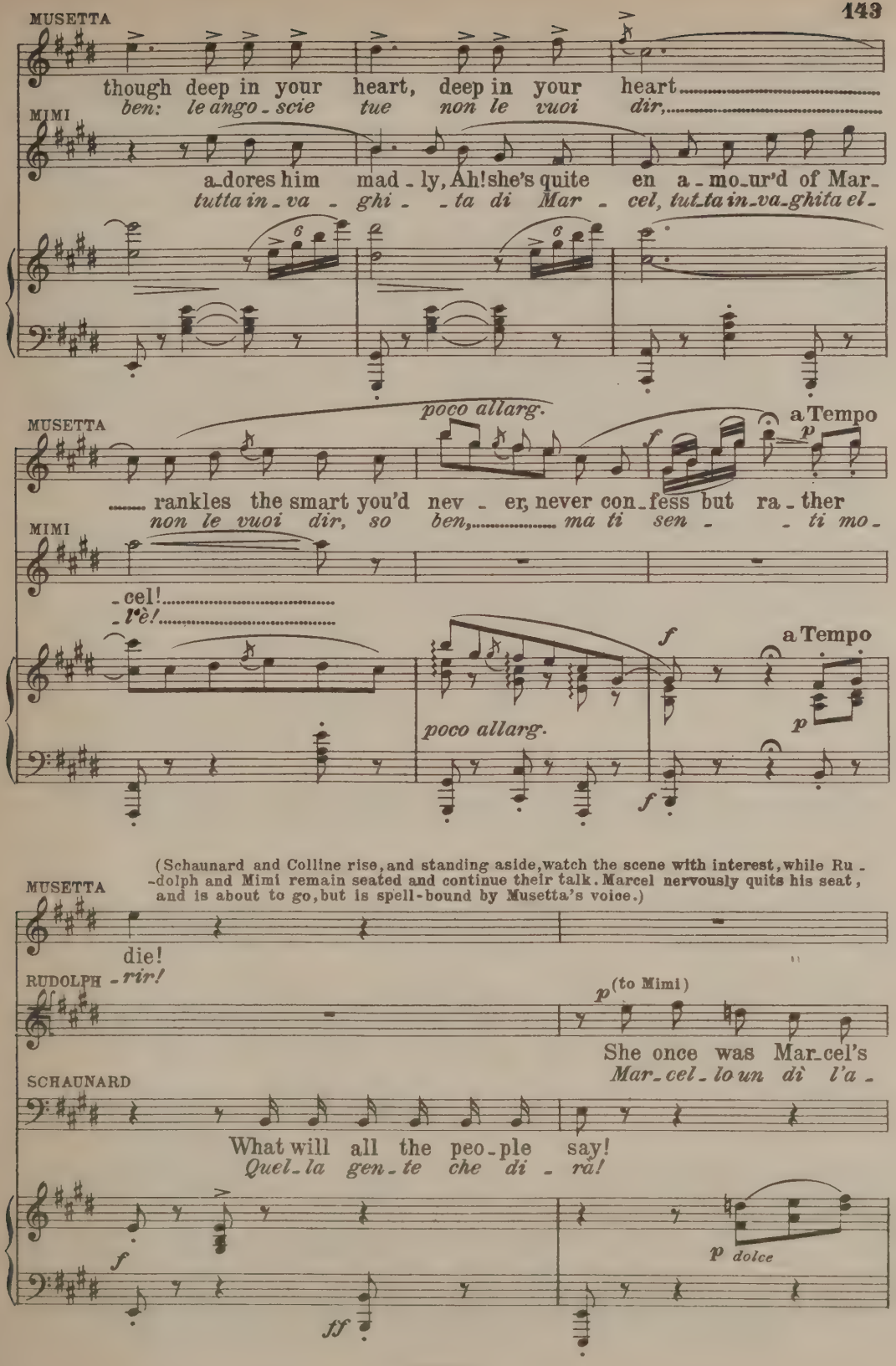
MUSETTA *quasi rit.*

Why should you be dis - may'd? Yet
da me tan-to ri - fug - gi? So

MIMI

mai-den a-dores your friend Mar - cel,
-ret-ta tut-ta in-va - ghi-ta el - l'è,

quasi rit.


MUSETTA
though deep in your heart, deep in your heart.....
ben: le ango - scie tue non le vuoi dir,.....
MIMI
a - dores him mad - ly, Ah! she's quite en a - mo - ur'd of Mar -
tutta in - va - ghi - - ta di Mar - cel, tut - ta in - va - ghita el -
poco allarg.
a Tempo
MUSETTA
..... rankles the smart you'd nev - er, never con - fess but ra - ther
non le vuoi dir, so ben,..... ma ti sen - - ti mo -
MIMI
- cel!.....
- l'è!.....
poco allarg.
a Tempo
(Schaunard and Colline rise, and standing aside, watch the scene with interest, while Ru - -dolph and Mimi remain seated and continue their talk. Marcel nervously quits his seat, and is about to go, but is spell-bound by Musetta's voice.)
MUSETTA
die!
- rir!
RUDOLPH
(to Mimi)
She once was Mar - cel's
Mar - cel - lo un dì l'a -
SCHAUNARD
What will all the peo - ple say!
Quel - la gen - te che di - rà!
dolce

RUDOLPH

(Alcindoro vainly endeavours to induce Musetta

love, ... She wan - ton - ly for - sook her

mò ..... *la fra - schet - ta l'abban - do -*

SCHAUNARD

p

Ah! Mar - cel will soon give in!

Ah Mar - cel - lo ce - de - rà!

appena animando

to resume her seat at the table, where supper is now ready.)

RUDOLPH

fate. ..... rar - er game she thought to

-nò ..... *per poi dar - si a mi - glior*

COLLINE

p

Who knows what will hap - pen now?

Chi sa mai quel che av - ver - rà!

RUDOLPH

cap - ture.

vi - ta.

SCHAUNARD

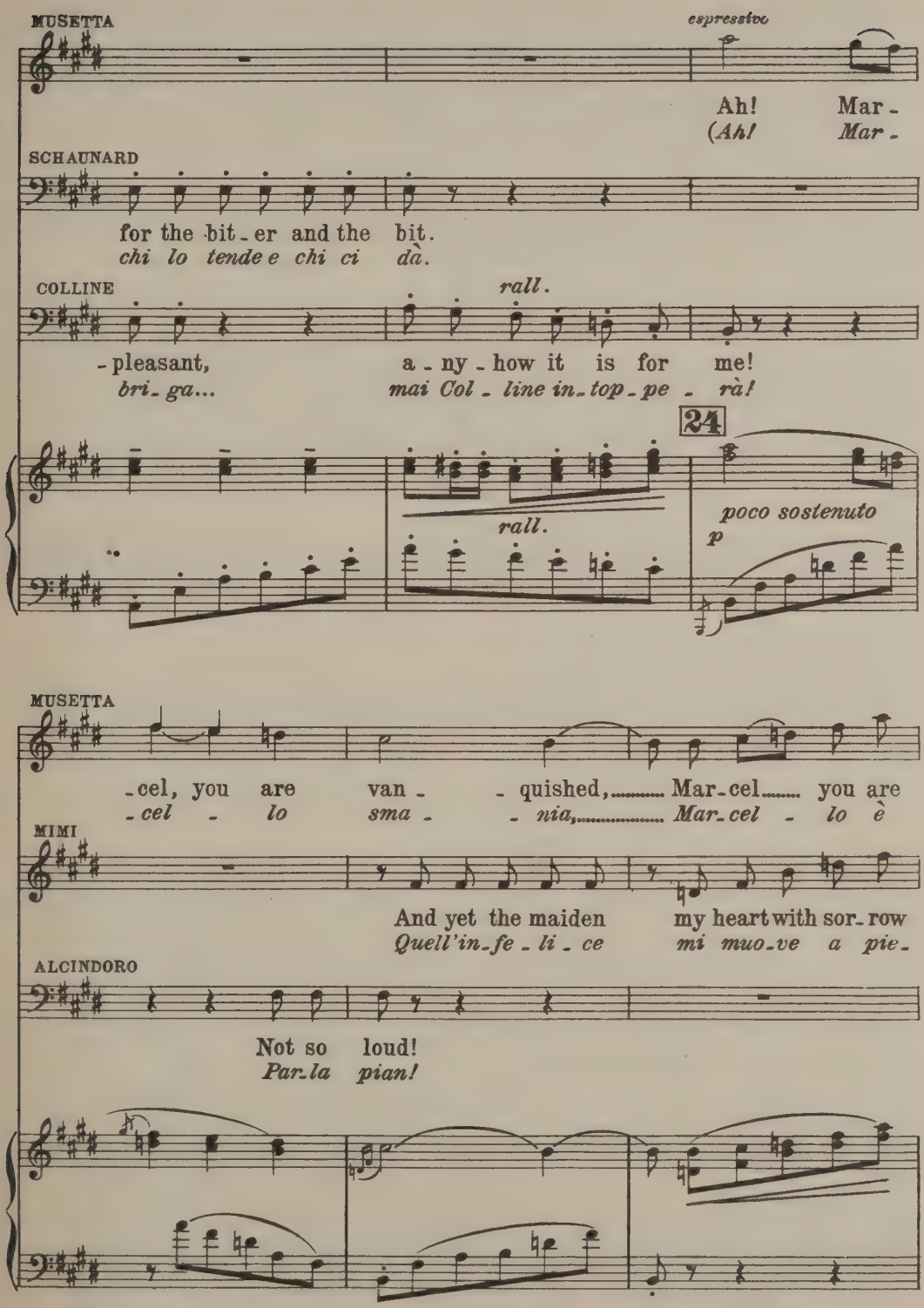
But the snare to some is plea - sant

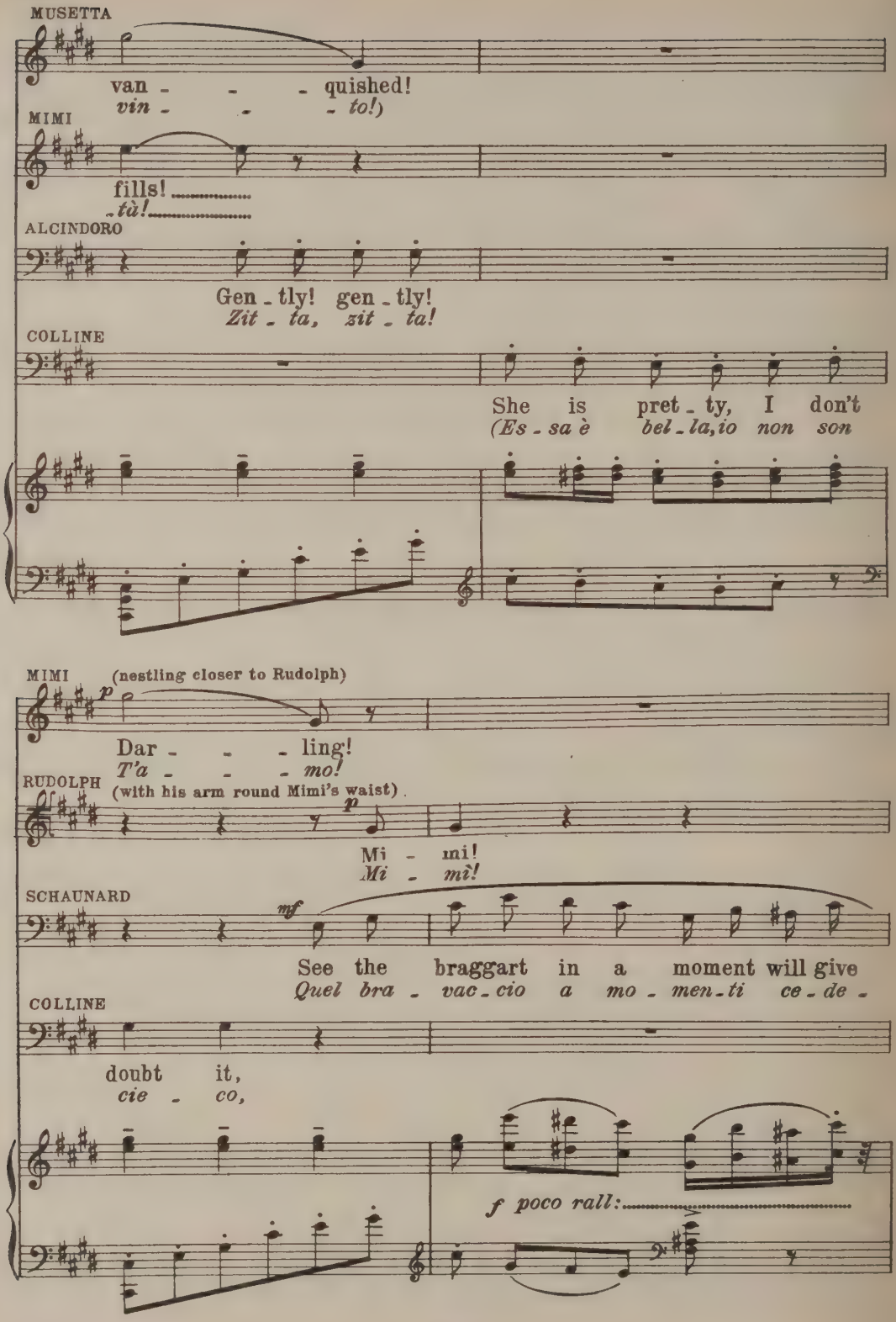
Tro - van dol - ce al pa - ri il lac - cio...

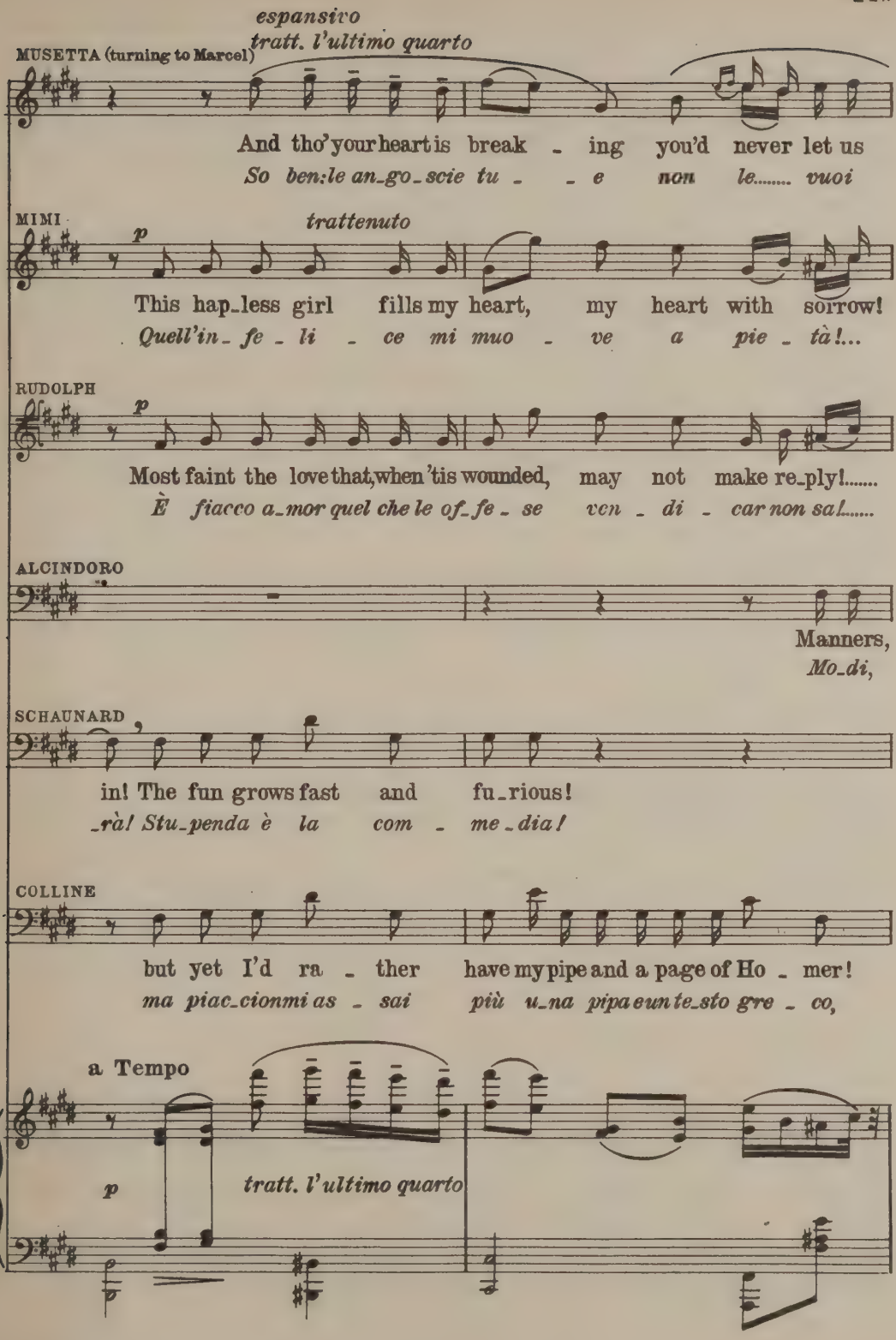
COLLINE

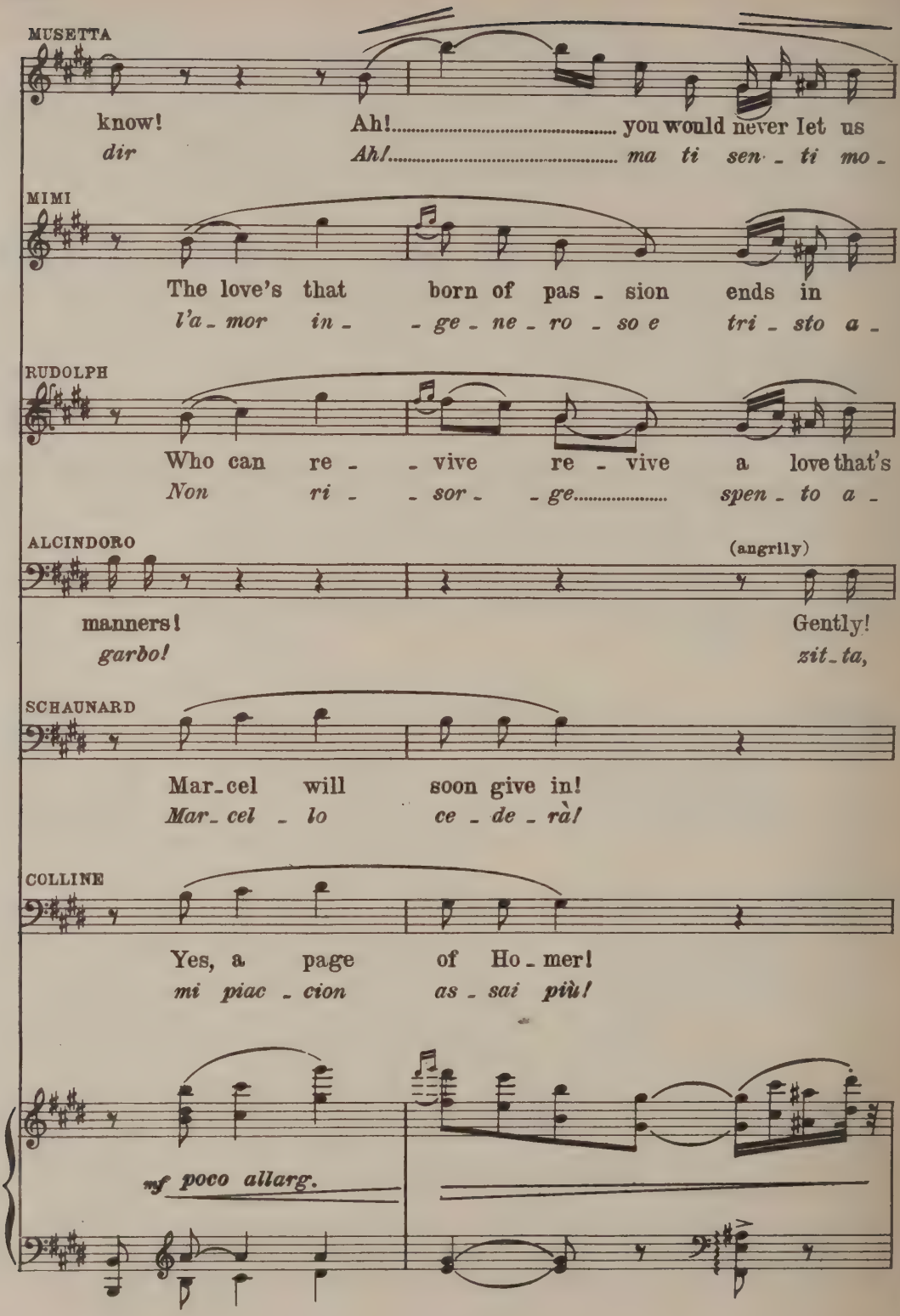
Good - ness me! 'tis most un -

San - ti nu - mi, in si - mil


MUSETTA
espressivo
Ah! Mar-
(Ah! Mar-
SCHAUNARD
for the bit-er and the bit.
chi lo tende e chi ci dà.
COLLINE
rall.
-pleasant, a-ny-how it is for me!
bri-ga... mai Col-line in-top-pe-rà!
24
rall.
poco sostenuto
p
MUSETTA
-cel, you are van- -quished,..... Mar-cel..... you are
-cel - lo sma- -nia,..... Mar-cel - lo è
MIMI
And yet the maiden my heart with sor-row
Quell'in-fe-li-ce mi muo-ve a pie-
ALCINDORO
Not so loud!
Par-la pian!


MUSETTA
van - - - quished!
vin - - - to!)
MIMI
fills!
tù!
ALCINDORO
Gen - tly! gen - tly!
Zit - ta, zit - ta!
COLLINE
She is pret - ty, I don't
(Es - sa è bel - la, io non son
MIMI (nestling closer to Rudolph)
p
Dar - - - ling!
T'a - - - mo!
RUDOLPH (with his arm round Mimi's waist)
p
Mi - mi!
Mi - mi!
SCHAUNARD
mf
See the braggart in a moment will give
Quel bra - vac - cio a mo - men - ti ce - de -
COLLINE
doubt it,
cie - co,
f poco rall:


espansivo
tratt. l'ultimo quarto
MUSETTA (turning to Marcel)
And tho' your heart is break - ing you'd never let us
So ben: le an-go-scie tu - - e non le..... vuoi
MIMI
p
trattenuto
This hap-less girl fills my heart, my heart with sorrow!
Quell'in-fe-li - ce mi muo - ve a pie-tà!...
RUDOLPH
p
Most faint the love that, when 'tis wounded, may not make re-ply!.....
È fiacco a-mor quel che le of-fe-se ven - di - car non sa!.....
ALCINDORO
Manners,
Mo-di,
SCHAUNARD
in! The fun grows fast and fu-rious!
-rà! Stu-penda è la com - me-dia!
COLLINE
but yet I'd ra - ther have my pipe and a page of Ho - mer!
ma piac-cionmi as - sai più u-na pipa e un te-sto gre - co,
a Tempo
p
tratt. l'ultimo quarto


MUSETTA
know! Ah!..... you would never let us
dir Ah!..... ma ti sen - ti mo -
MIMI
The love's that born of pas - sion ends in
l'a - mor in - - ge - ne - ro - so e tri - sto a -
RUDOLPH
Who can re - - vive re - vive a love that's
Non ri - - sor - - ge..... spen - to a -
ALCINDORO
(angrily)
manners! Gently!
garbo! zit - ta,
SCHAUNARD
Mar - cel will soon give in!
Mar - cel - lo ce - de - rà!
COLLINE
Yes, a page of Ho - mer!
mi piac - cion as - sai più!
mf poco allarg.

a Tempo

MUSETTA (obstinately to Alcindoro)

know I'll have my way, so don't you worry! I'll do just what I like,
-rir. Io vo-glio fa-re il mio pia-cere! Vo-glio far quel che mi

MIMI

grief! That poor un - - hap - py
-mor! Quell'in - - fe - - li - ce

RUDOLPH

dead! None may re - - vive a.....
-mor! È fiac - - co a - - mo - re.....

ALCINDORO

gently!
zitta!

SCHAUNARD (to Colline)

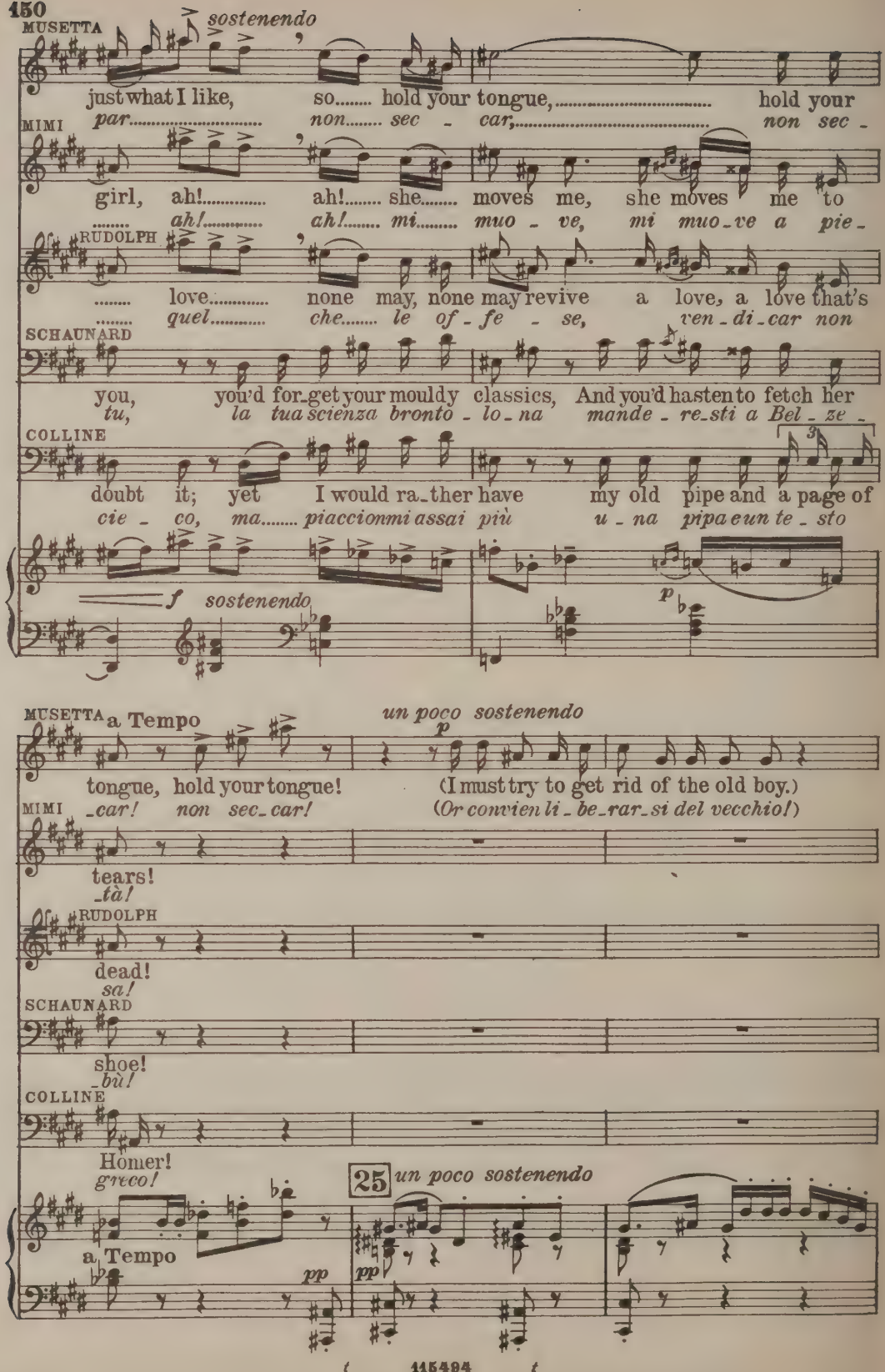
..... If such a pret - ty dam-sel should on-ly make eyes at
..... *Se tal va - ga per - so -na, ti trattas-se a tu per*

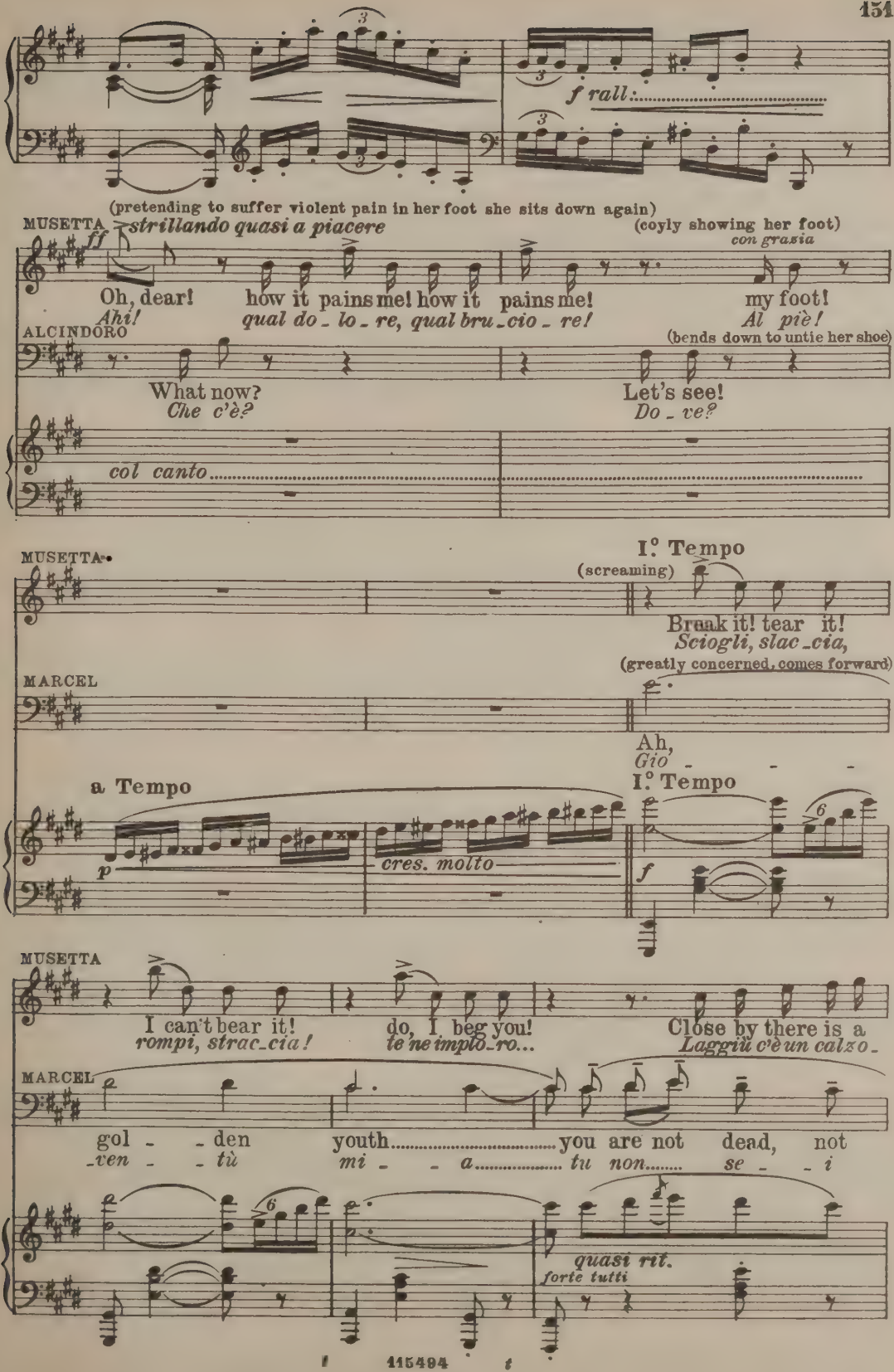
COLLINE

She is pret - ty I don't
Es - sa è bel - la, non son

a Tempo

p *un poco incalz. e cres.*


MUSETTA
sostenendo
just what I like, so..... hold your tongue,..... hold your
MIMI
par..... non..... sec - car,..... non sec -
girl, ah!..... ah!..... she..... moves me, she moves me to
..... ah!..... ah!..... mi..... muo - ve, mi muo - ve a pie -
RUDOLPH
..... love..... none may, none may revive a love, a love that's
..... quel..... che..... le of - fe - se, ven - di - car non
SCHAUNARD
you, you'd for - get your mouldy classics, And you'd hasten to fetch her
tu, la tua scienza bronto - lo - na mande - re - sti a Bel - ze -
COLLINE
doubt it; yet I would ra - ther have my old pipe and a page of
cie - co, ma..... piacciommi assai più u - na pipa e un te - sto
f sostenendo
p
MUSETTA
a Tempo
un poco sostenendo
p
tongue, hold your tongue! (I must try to get rid of the old boy.)
MIMI
- car! non sec - car! (Or convien li - be - rar - si del vecchio!)
tears!
- tà!
RUDOLPH
dead!
sa!
SCHAUNARD
shoe!
- bù!
COLLINE
Homer!
greco!
25
un poco sostenendo
a Tempo
pp
pp


f rall.
(pretending to suffer violent pain in her foot she sits down again)
MUSETTA
ff
strillando quasi a piacere
(coyly showing her foot)
con grazia
Oh, dear! how it pains me! how it pains me! my foot!
Ahi! qual do - lo - re, qual bru - cio - re! Al piè!
ALCINDORO
(bends down to untie her shoe)
What now? Let's see!
Che c'è? Do - ve?
col canto
MUSETTA
I.° Tempo
(screaming)
Break it! tear it!
Sciogli, slac - cia,
MARCEL
(greatly concerned, comes forward)
Ah,
Gio - - -
a Tempo
I.° Tempo
p
cres. molto
f
MUSETTA
I can't bear it! do, I beg you! Close by there is a
rompi, strac - cia! te ne implo - ro... Laggiù c'è un calzo -
MARCEL
gol - - den youth..... you are not dead, not
-ven - - tù mi - - a..... tu non..... se - - i
quasi rit.
forte tutti

MUSETTA

(strillando)

bootshop! Hasten, quickly! He may have boots to please me! Ah! the torture!

ALCIN *-la-io. Cor-ri, presto! Ne voglio un al-tro pa-io. Ahi! che fitta,*

What imprudence!

Imprudente!

MARCEL

dead for me,..... but love revives a - gain in me!.....

mor- -ta..... nè di te mor-to è il sov-ve-nir!.....

a Tempo *quasi rit.* a Tempo

MUSETTA (takes off her shoe and puts it

how these horrid tight shoes squeeze me! I'll take it off.

ma-le-det-ta scar-pa stret-ta! Or la le-vo...

ALCINDORO

What will all the peo-ple say? What im-

Quel-la gen-te che di-rà? Ma il mio

MARCEL

If at my door you came to

Se tu bat- -tes- si al-la mia

SCHAUNARD

Now the fun be- -comes stu-

La com-me- - - dia è stu-

COLLINE

Now the fun be- -comes stu-

La com-me- - - dia è stu-

f

on the table)

allarg:

MUSETTA (impatiently)

So! let it lie there! Hasten! Hasten! Hasten!
Ec_co_la quà. Cor_ri, va, cor_ri!

MIMI

'Tis ver_y plain to me that she's en_am_our'd
Io ve_do..... ben, el_l'è in_va_ghi_ta

RUDOLPH

'Tis ver_y plain to me the com_e_dy's stu_
*Io ve_do..... ben... la commedia è stu_*

(hides her shoe under his coat which

ALCINDORO

_prudence! Nothing short of scandal! of scandal!
grado! Vuoi ch'io com_pro_met_ta? A_spet_ta!

MARCEL

greet me..... my heart would straight go out to.....
*por_ _ ta.....t'andreb_be il mio co_re ad a_*

allarg:

SCHAUNARD

pen _ _ dous!..... In truth 'tis as good
*_pen_ _ _ da,..... la com_me_dia è stu_*

COLLINE

pen _ _ dous!..... Now the com_e_dy's stu_
*_pen_ _ _ da,..... la com_me_dia è stu_*

f allarg:

(Musetta and Marcel embrace with much fervour)

MUSETTA

stent. a Tempo sostenuto

Meno

bring another pair! go! Marcel.....

pre - sto, va! va! Marcel - lo...

MIMI

stent.

of Mar - cel!

di Mar - cel - - lo!

RUDOLPH

stent.

- pen - - - dous!

- pen - - - da!

he hastily buttons up)

ALCINDORO

stent. (hurries off the stage)

Mu - set - ta! Shame!

Mu - set - ta! Vo.'

MARCEL

meet..... thee, O my love! En - chantress!

- prir,..... ad a - prir! Si - re - na!

SCHAUNARD

stent.

as a play, as a play!

- pen - - - da!

COLLINE

stent.

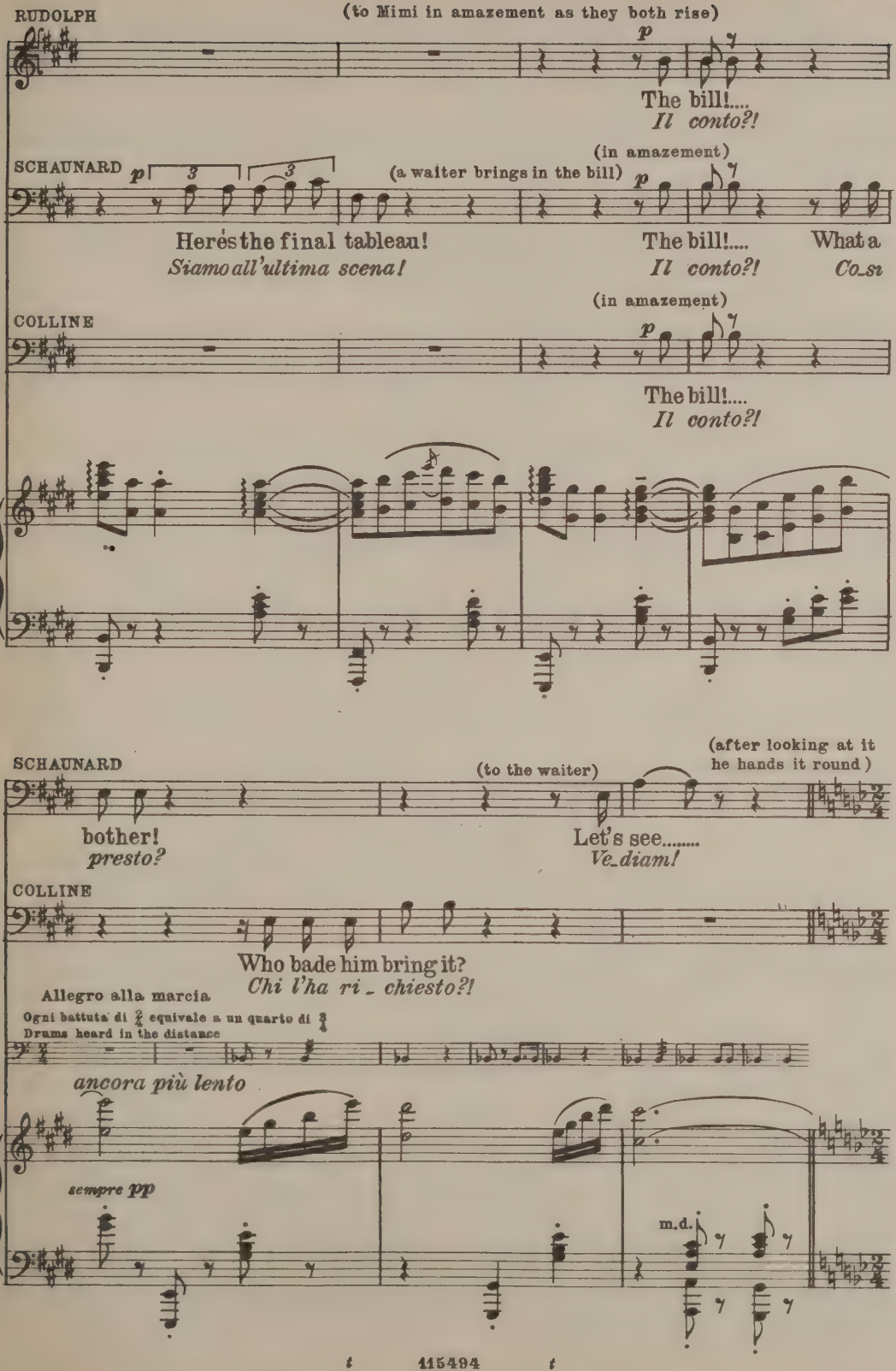
- pen - - - dous!

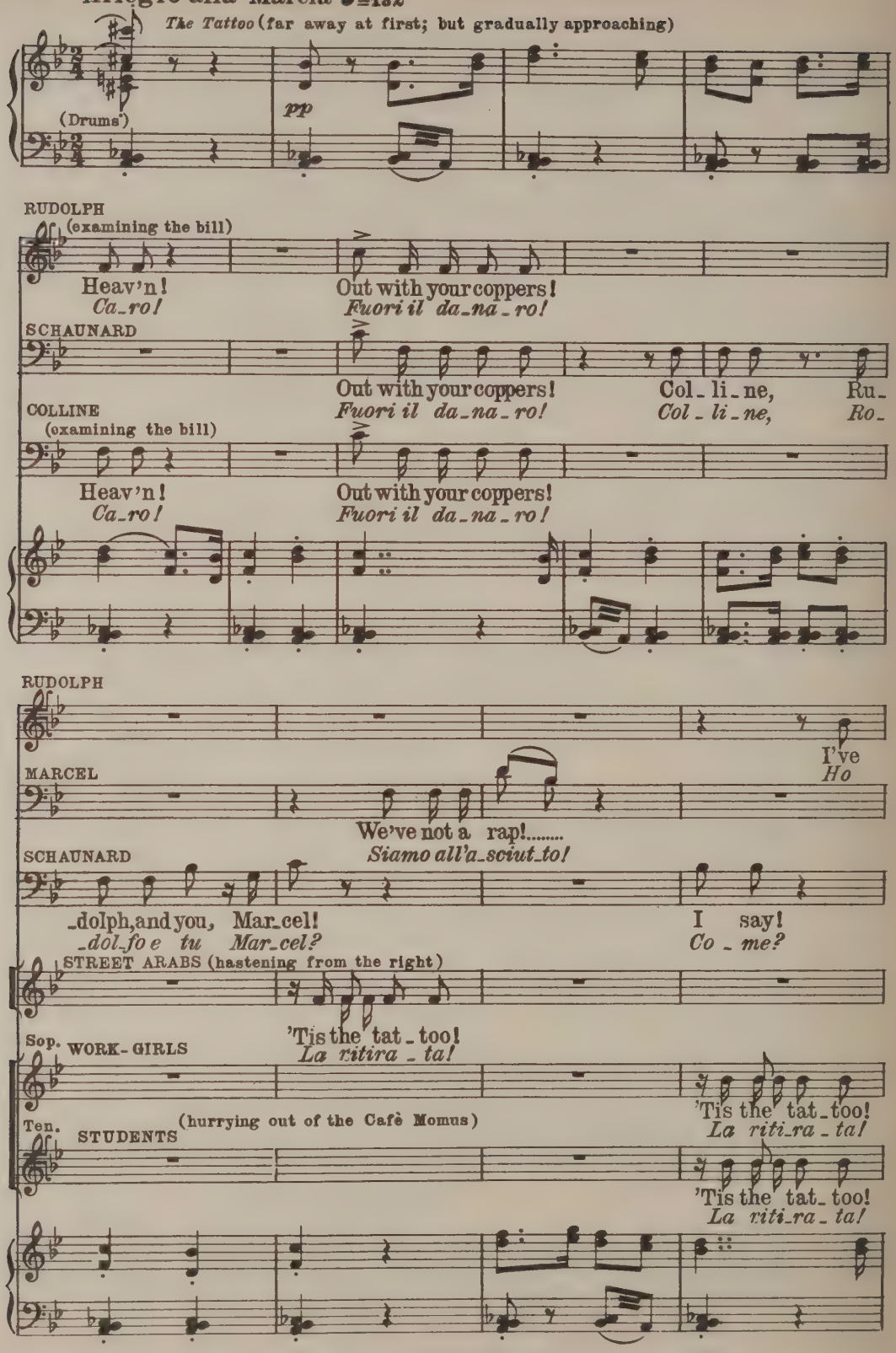
- pen - - - da!

Meno

26 a Tempo sostenuto

col canto *fff tutta forza* *allarg.* *pp dolcissimo*


RUDOLPH
(to Mimi in amazement as they both rise)
p
The bill!....
Il conto?!
SCHAUNARD
p
3
3
(a waiter brings in the bill)
(in amazement)
p
Here's the final tableau!
Siamo all'ultima scena!
The bill!....
Il conto?!
What a
Co_si
COLLINE
(in amazement)
p
The bill!....
Il conto?!
SCHAUNARD
(to the waiter)
(after looking at it he hands it round)
bother!
presto?
Let's see.....
Ve_diam!
COLLINE
Who bade him bring it?
Chi l'ha ri_chiesto?!
Allegro alla marcia
Ogni battuta di 2/4 equivale a un quarto di 3/4
Drums heard in the distance
ancora più lento
sempre pp
m.d.


Allegro alla Marcia ♩=132
The Tattoo (far away at first; but gradually approaching)
(Drums')
pp
RUDOLPH
(examining the bill)
Heav'n!
Ca_ro!
Out with your coppers!
Fuori il da_na_ro!
SCHAUNARD
Out with your coppers!
Fuori il da_na_ro!
Col_li_ne,
Col_li_ne,
Ru_
Ro_
COLLINE
(examining the bill)
Heav'n!
Ca_ro!
Out with your coppers!
Fuori il da_na_ro!
RUDOLPH
I've
Ho
MARCEL
We've not a rap!.....
Siamo all'a_sciut_to!
SCHAUNARD
_dolph, and you, Mar_cel!
_dol_fo e tu Mar_cel?
I say!
Co_me?
STREET ARABS (hastening from the right)
'Tis the tat_too!
La ritira_ta!
Sop. WORK-GIRLS
'Tis the tat_too!
La riti_ra_ta!
Ten. STUDENTS
(hurrying out of the Café Momus)
'Tis the tat_too!
La riti_ra_ta!

RUDOLPH

thir_ty sous, no more!
trenta soldi in tut_to!

MARCEL (amazed)

I say! No more than that?
Co_me? Non ce n'è più?

SCHAUNARD (sternly)

I say! No more than that? But
Co_me? Non ce n'è più? Ma il

COLLINE

I say! No more than that?
Co_me? Non ce n'è più?

CITIZENS

(hastening from the left. As the tattoo is still a long way off, the folks run hither, as if uncertain from which quarter the band will approach.)

Sopr. 'Tis the tat_too!
La ri_ti_ra_ta!

Ten. 'Tis the tat_too!
La ri_ti_ra_ta!

avvicinandosi a poco a poco

SCHAUNARD (they all feel their pockets which

who has got my purse?.....
mio te_so_ro ov'è!.....

(coming nearer)

Drums

28

(Orchestra) *marcatissimo*

(are empty; none can explain the sudden disappearance of Schaunard's purse; and they look at each other in surprise.)

MUSETTA

(to the waiter)

And my bill please bring to

Il mio con - to da - te a

STREET ARABS

Will they come a - long this way?

S'av - vi - ci - nan per di qua!?

p

MUSETTA

me.

me.

(pointing in an uncertain fashion the opposite way)

They are com - ing down this way!

S'av - vi - ci - nan per di là!

WORK-GIRLS

Sopr.

(Several windows are opened, at which mothers with their children appear and eagerly await the coming of the Patrol.)

No, from there!

No, di là!

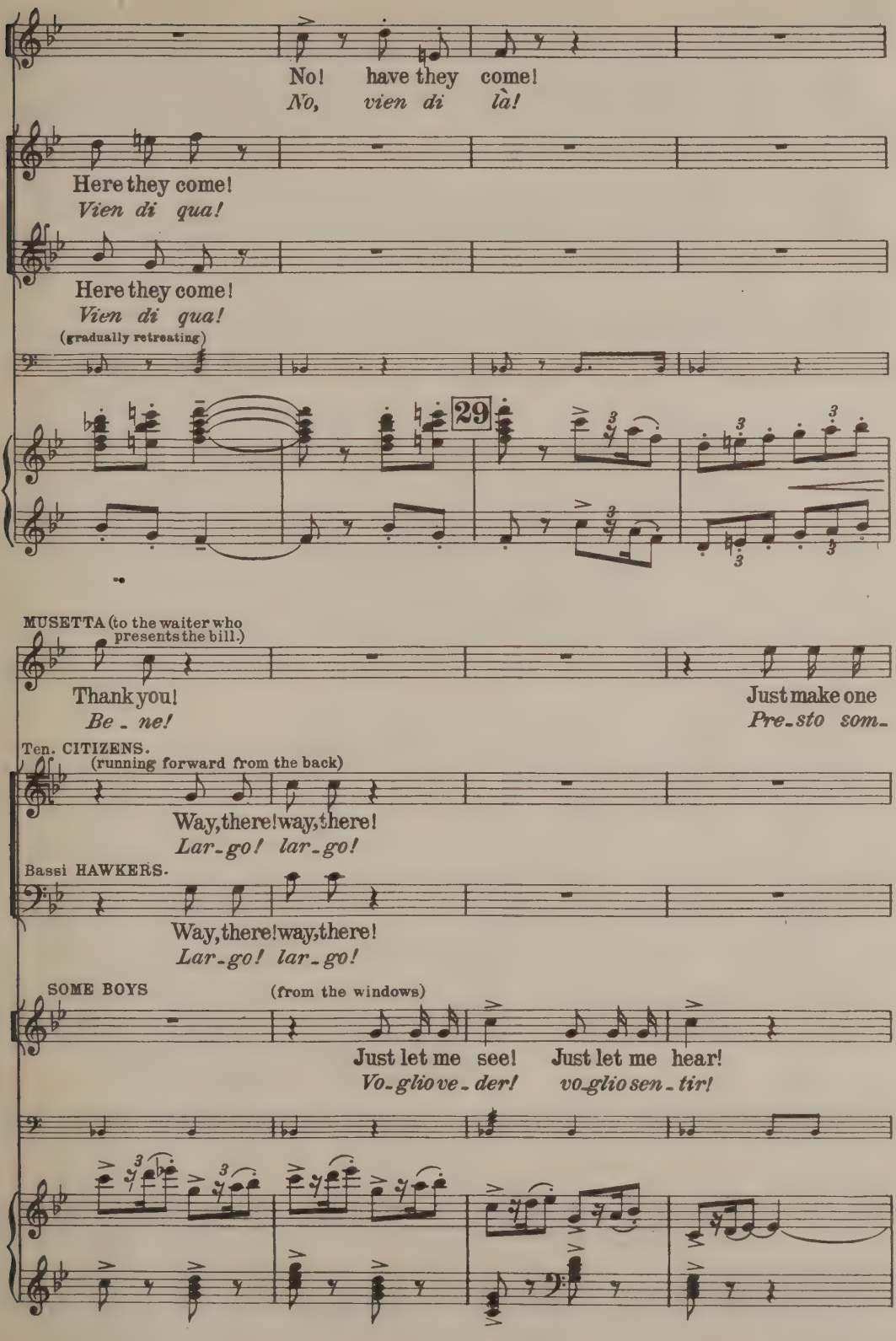
Ten. STUDENTS

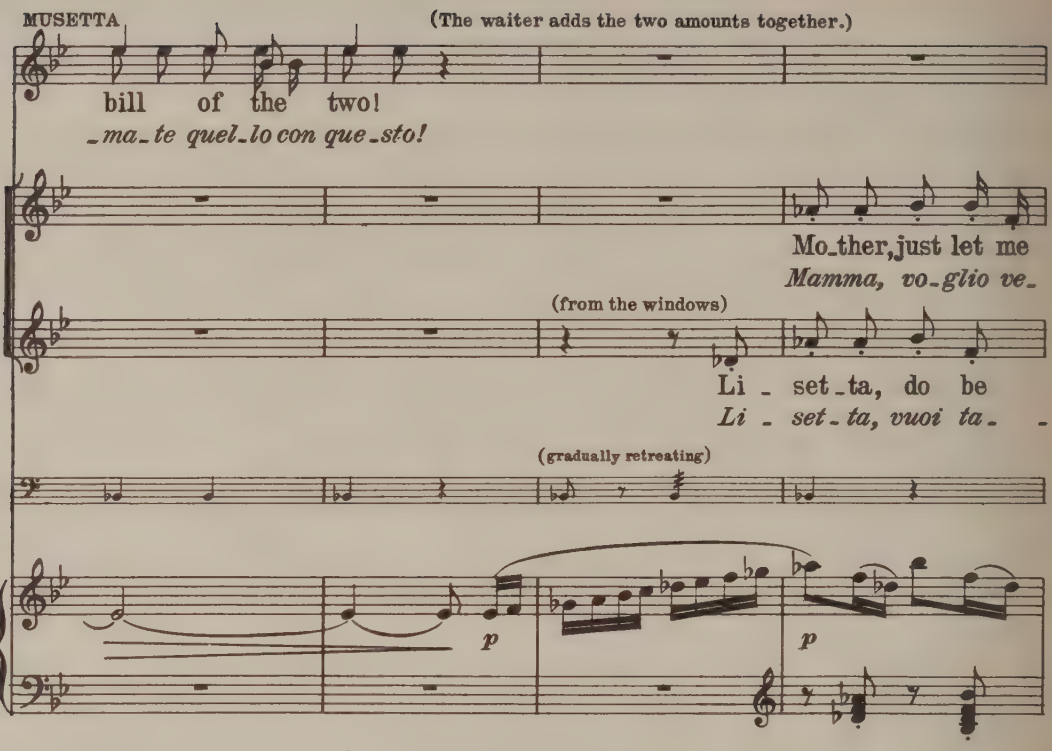
No, from there!

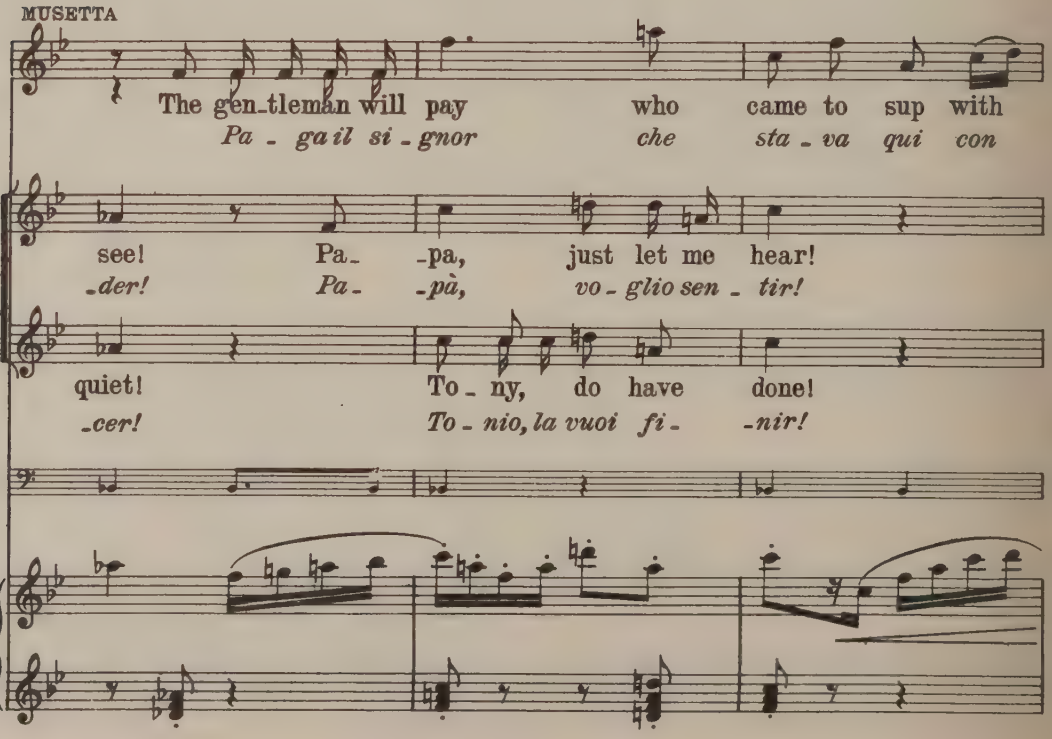
No, di là!

mf

p


No! have they come!
No, vien di là!
Here they come!
Vien di qua!
Here they come!
Vien di qua!
(gradually retreating)
29
MUSETTA (to the waiter who presents the bill.)
Thank you!
Be - ne!
Just make one
Pre - sto som -
Ten. CITIZENS.
(running forward from the back)
Way, there! way, there!
Lar - go! lar - go!
Bassi HAWKERS.
Way, there! way, there!
Lar - go! lar - go!
SOME BOYS
(from the windows)
Just let me see! Just let me hear!
Vo - glio ve - der! vo - glio sen - tir!


MUSETTA
(The waiter adds the two amounts together.)
bill of the two!
-ma-te quel-lo con que-sto!
Mo-ther, just let me
Mamma, vo-glio ve-
(from the windows)
Li - set-ta, do be
Li - set-ta, vuoi ta- -
(gradually retreating)
p
p


MUSETTA
The gen-tleman will pay who came to sup with
Pa - ga il si - gnor che sta - va qui con
see! Pa- -pa, just let me hear!
-der! Pa- -pà, vo - glio sen - tir!
quiet! To - ny, do have done!
-cer! To - nio, la vuoi fi- -nir!

MUSETTA
me!
me!

RUDOLPH (pointing to where Alcindoro went out)
(in comic fashion)
Yes, he will pay!
Paga il si_gnor!

MARCEL (in comic fashion)
Yes, he will pay!
Paga il si_gnor!

SCHAU. (in comic fashion)
Yes, he will pay!
Paga il si_gnor!
(pointing to where Alcindoro went out)

COLLINE (in comic fashion)
Yes, he will pay!
Paga il si_gnor!

(the crowd fills the stage; the tattoo advances gradually from the left)

CITIZENS

Sop. WORK-GIRLS
They will come a_long this way! Yes, this
S'av_vi_ci_na_no di qua! *Sì, di*

Ten. STUDENTS
Yes, this
Sì, di

Sop.
They will come a_long this way! Yes, this
S'av_vi_ci_na_no di qua! *Sì, di*

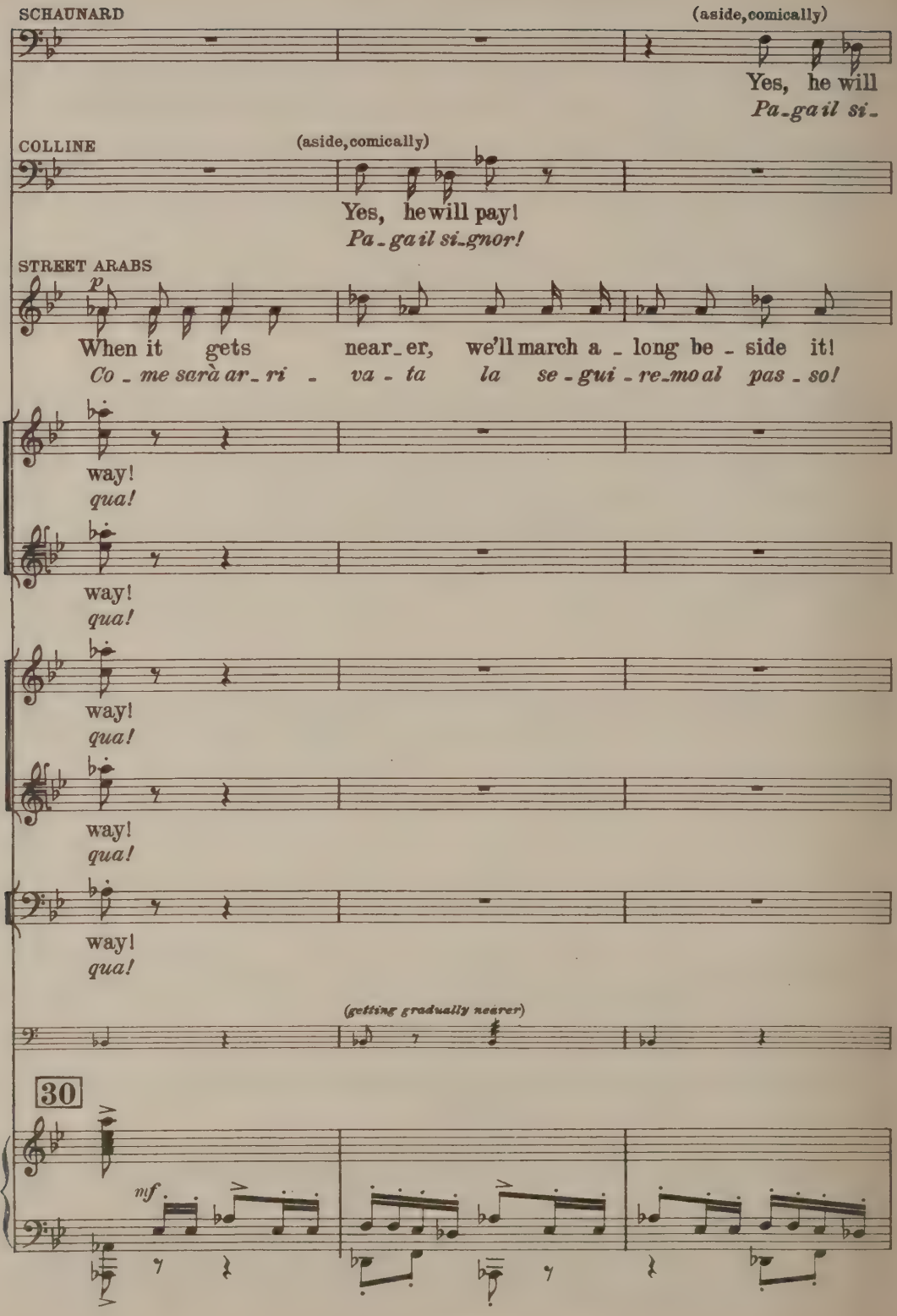
Ten.
Yes, this
Sì, di

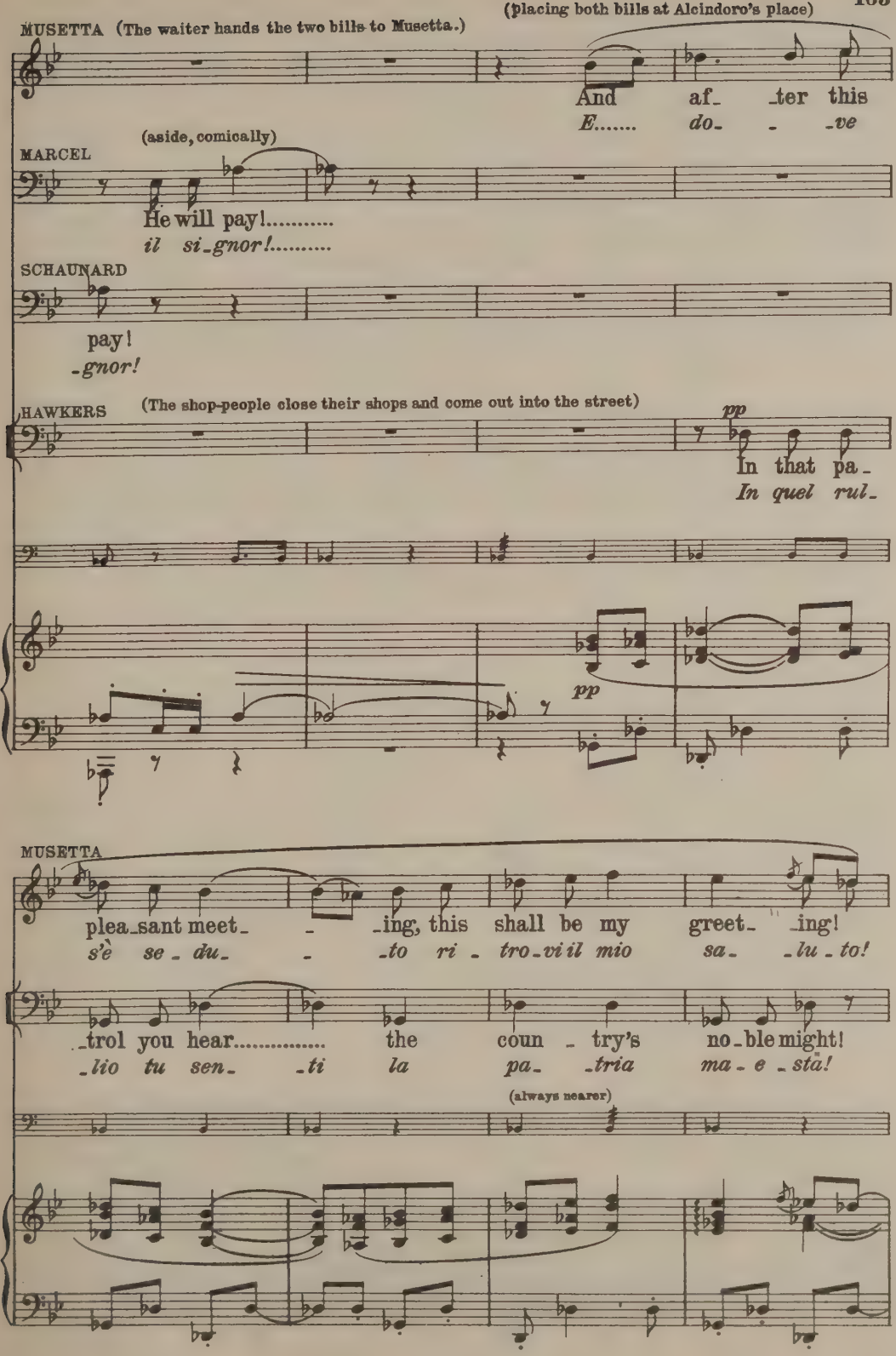
HAWKERS
Bassi
Yes, this
Sì, di

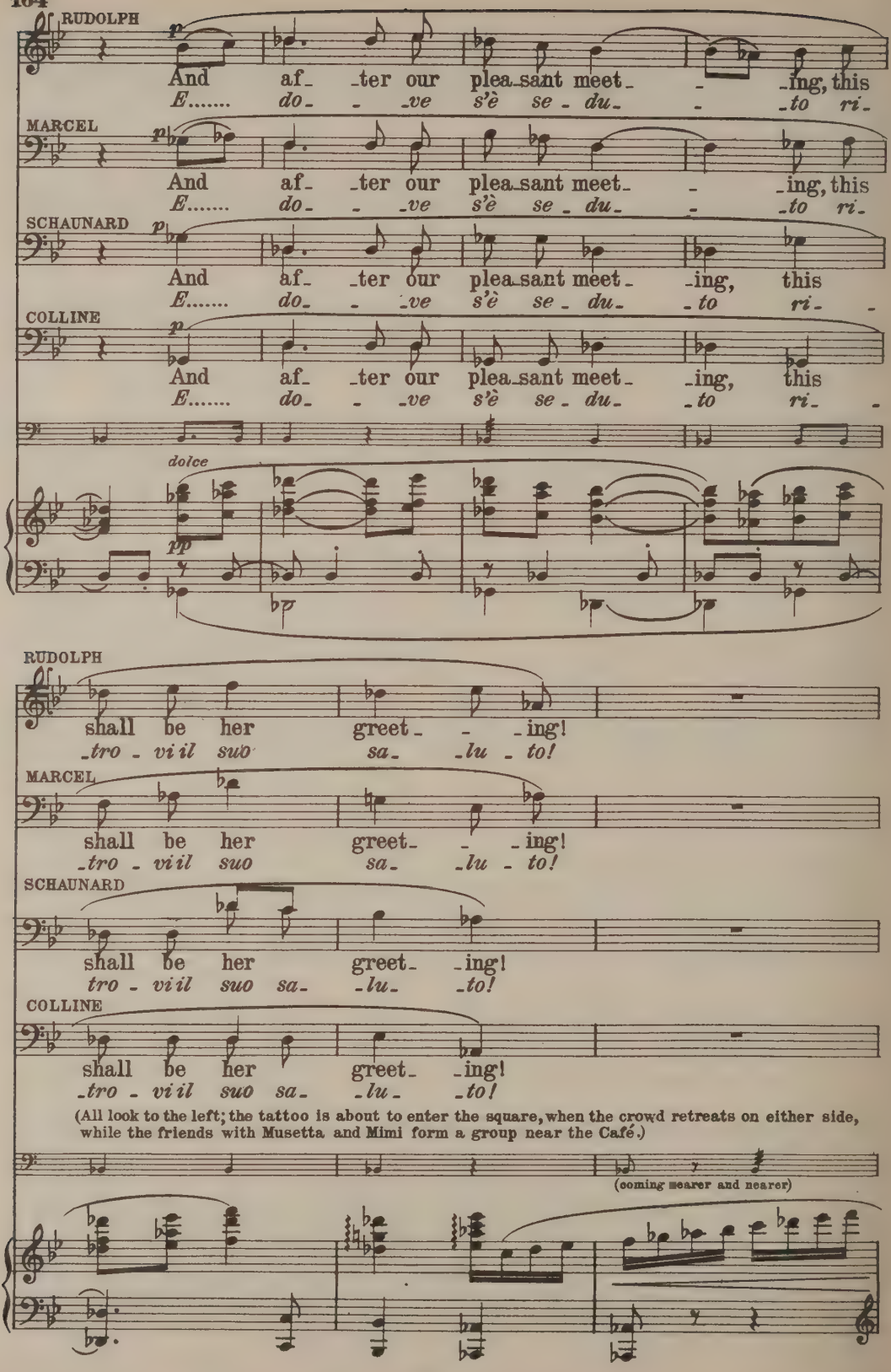
f
Now it's com_ing, The tat_too!
Vuò ve_der la ri_ti_ra_ta!

f
Do be qui_et, do have done!
Vuoi ta_cer, la vuoi fi_nir?

f


SCHAUNARD
(aside, comically)
Yes, he will
Pa_ga il si_
COLLINE
(aside, comically)
Yes, he will pay!
Pa_ga il si_gnor!
STREET ARABS
p
When it gets near_er, we'll march a_long be_side it!
Co_me sarà ar_ri_va_ta la se_gui_re_mo al pas_so!
way!
qua!
way!
qua!
way!
qua!
way!
qua!
way!
qua!
(getting gradually nearer)
30
mf


(placing both bills at Alcindoro's place)
MUSETTA (The waiter hands the two bills to Musetta.)
And af_ter this
E..... do_ _ve
(aside, comically)
MARCEL
He will pay!.....
il si_gnor!.....
SCHAUNARD
pay!
_gnor!
HAWKERS
(The shop-people close their shops and come out into the street)
pp
In that pa_
In quel rul_
pp
MUSETTA
plea_sant meet_ _ing, this shall be my greet_ _ing!
s'è se_du_ _to ri_tro_vi il mio sa_ _lu_to!
_trol you hear..... the coun_try's no_ble might!
lio tu sen _ti la pa_ _tria ma_e_stà!
(always nearer)


RUDOLPH
p
And af- ter our plea sant meet- ing, this
E..... do- ve s'è se- du- to ri-
MARCEL
p
And af- ter our plea sant meet- ing, this
E..... do- ve s'è se- du- to ri-
SCHAUNARD
p
And af- ter our plea sant meet- ing, this
E..... do- ve s'è se- du- to ri-
COLLINE
p
And af- ter our plea sant meet- ing, this
E..... do- ve s'è se- du- to ri-
dolce
pp
RUDOLPH
shall be her greet- ing!
tro- viil suo sa- lu- to!
MARCEL
shall be her greet- ing!
tro- viil suo sa- lu- to!
SCHAUNARD
shall be her greet- ing!
tro- viil suo sa- lu- to!
COLLINE
shall be her greet- ing!
tro- viil suo sa- lu- to!
(All look to the left; the tattoo is about to enter the square, when the crowd retreats on either side, while the friends with Musetta and Mimi form a group near the Café.)
(coming nearer and nearer)

MARCEL

See, the pat_rol is coming! Look out that the old boy don't

*Giunge la ri_ti_ra_ta! Che il vecchio non ci ve_da fug_*

COLLINE

Look out that the old boy don't

*Che il vecchio non ci ve_da fug_*

STREET ARABS.

Now look out, they're com_ing here! Make way there!

Ohè! at ten ti, ec_co_li qua! in fi_la!

Sop. WORK-GIRLS.

Do stand back, for here they come! Make way there!

Lar_go, lar_go, ec_co_li qua! in fi_la!

Ten. STUDENTS

Do stand back, for here they come! Make way there!

Lar_go, lar_go, ec_co_li qua! in fi_la!

Sop. CITIZENS, SHOP-KEEPERS ETC.

Do stand back, for here they come! Make way there!

Lar_go, lar_go, ec_co_li qua! in fi_la!

Ten. CITIZENS.

Do stand back, for here they come! Make way there!

Lar_go, lar_go, ec_co_li qua! in fi_la!

Bassi HAWKERS.

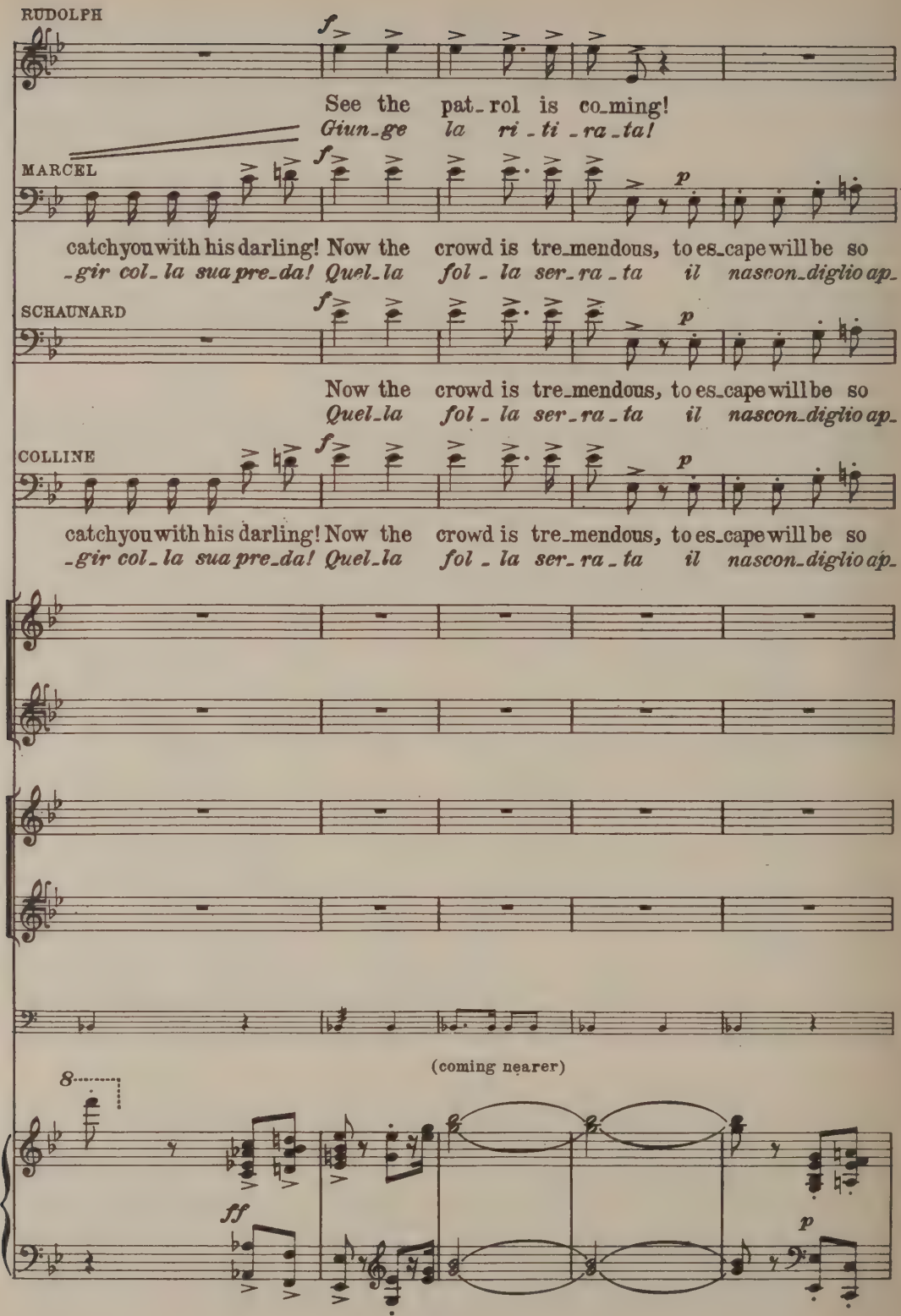
Make way there!

in fi_la!

31

f

ff


RUDOLPH
See the pat_rol is co_ming!
Giun_ge la ri_ti_ra_ta!
MARCEL
catch you with his darling! Now the crowd is tre_mendous, to es_cape will be so
_gir col_la sua pre_da! Quel_la fol_la ser_ra_ta il nascon_diglio ap_
SCHAUNARD
Now the crowd is tre_mendous, to es_cape will be so
Quel_la fol_la ser_ra_ta il nascon_diglio ap_
COLLINE
catch you with his darling! Now the crowd is tre_mendous, to es_cape will be so
_gir col_la sua pre_da! Quel_la fol_la ser_ra_ta il nascon_diglio ap_
(coming nearer)

MARCEL (Enter from the left the military Tattoo, headed by a gigantic Drum-major who dexterously twists his bâton, shewing the way.)

ea - sy!
-pre-sti!

SCHAUNARD

ea - sy!
-pre-sti!

COLLINE

ea - sy!
-pre-sti!

STREET ARABS (pointing gleefully)

And there's the drum - ma - jor!
Ec - co il tam-bur mag - gio - re!

Sop. 1. WORK-GIRLS

And there's the drum - ma - jor!
Ec - co il tam-bur mag - gio - re!

Ten. 1. STUDENTS

And there's the drum - ma - jor!
Ec - co il tam-bur mag - gio - re!

Sop. 2. CITIZENS, SHOP-KEEPERS, ETC.

And there's the drum - ma - jor!
Ec - co il tam-bur mag - gio - re!

Ten. 2. CITIZENS

And there's the drum - ma - jor!
Ec - co il tam-bur mag - gio - re!

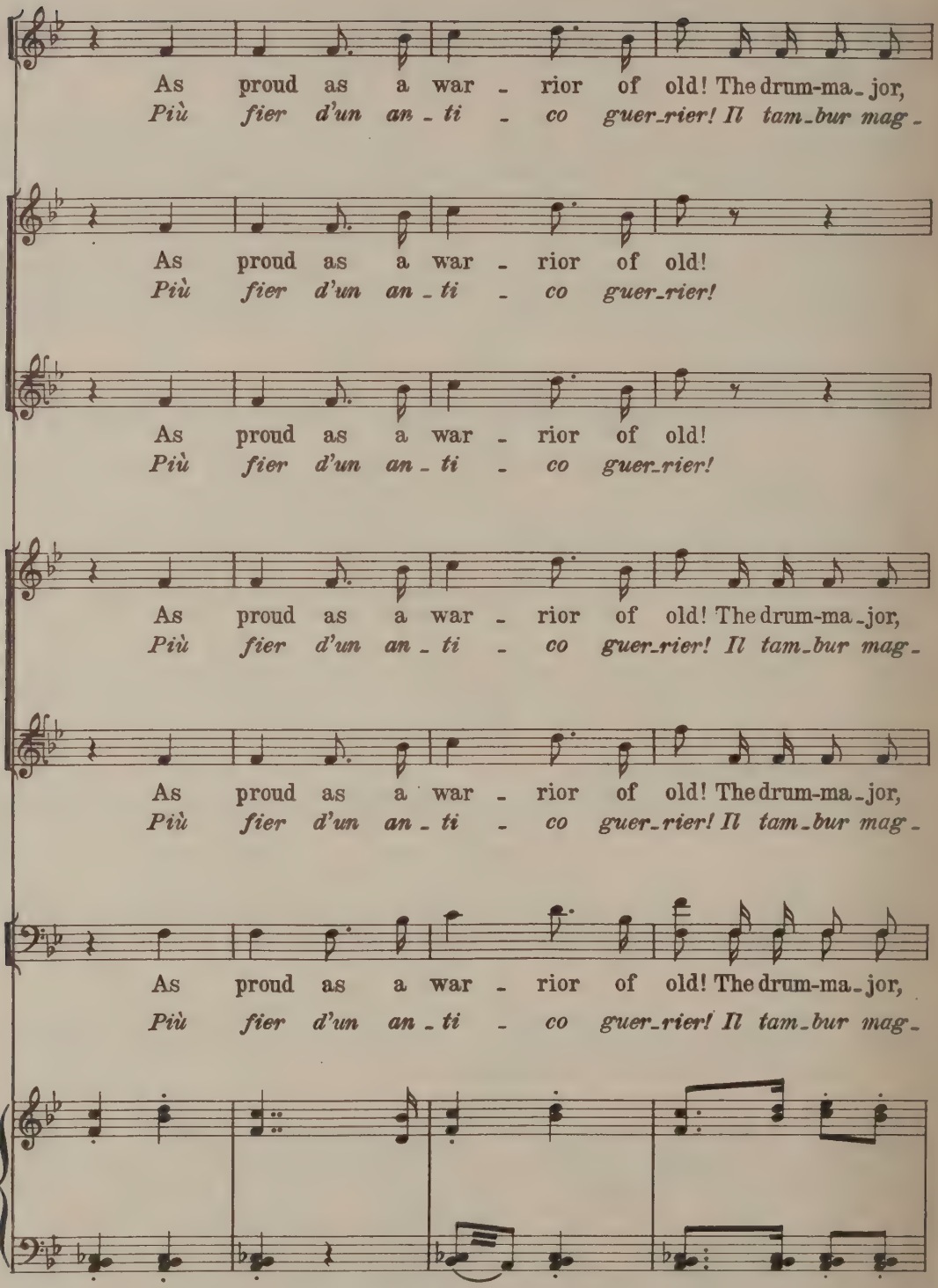
Bassi HAWKERS

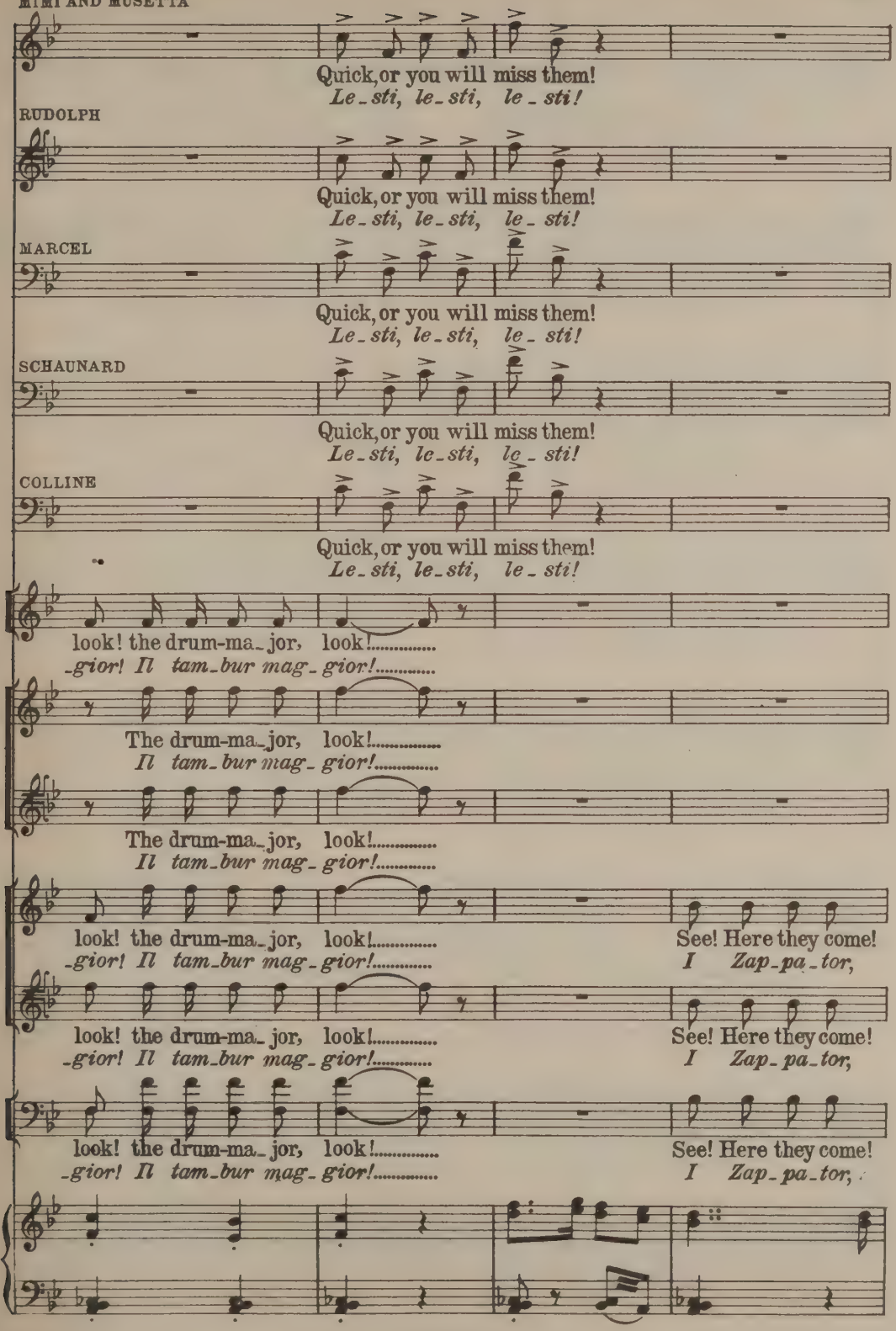
And there's the drum - ma - jor!
Ec - co il tam-bur mag - gio - re!

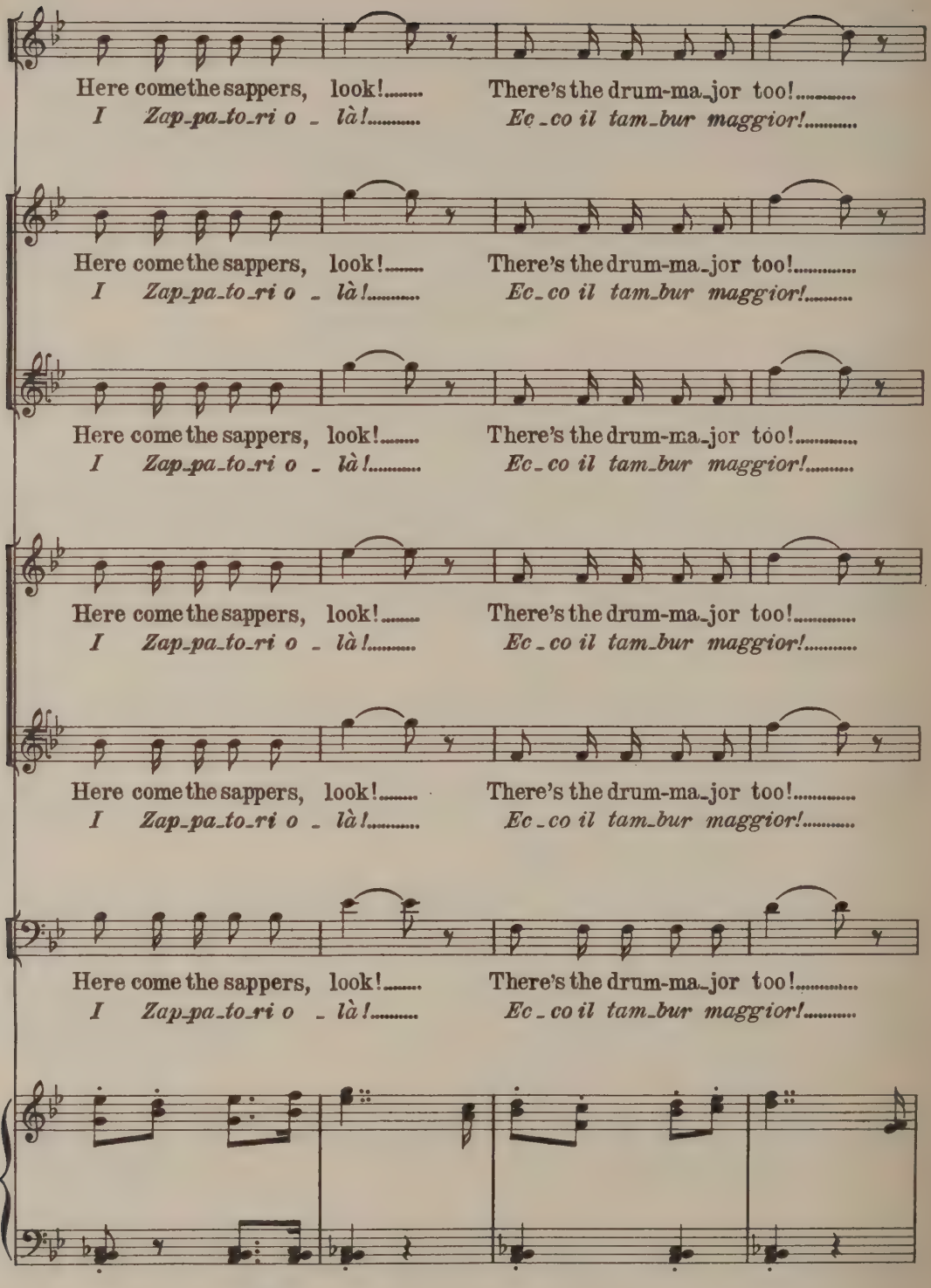
32

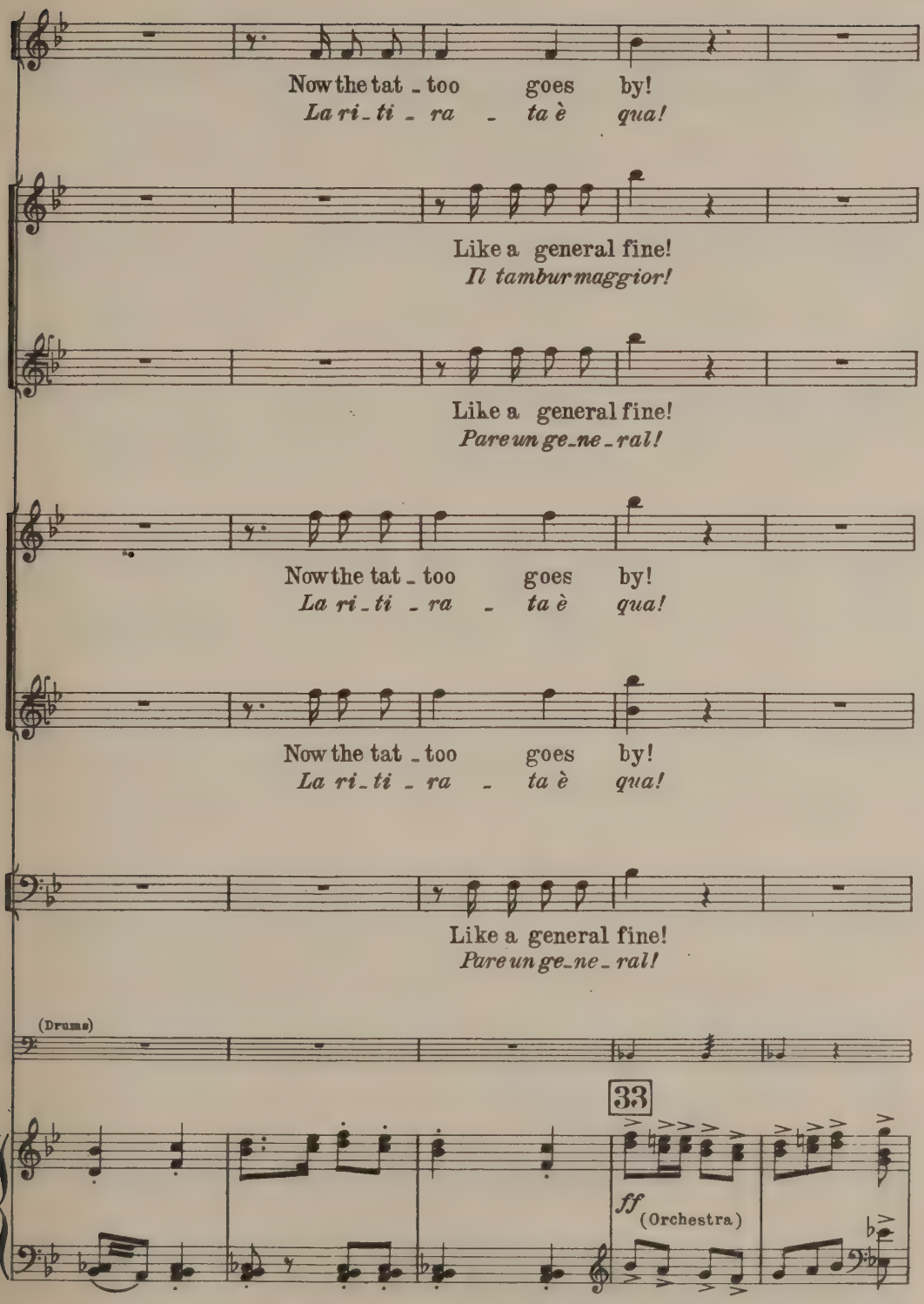
(on the stage)

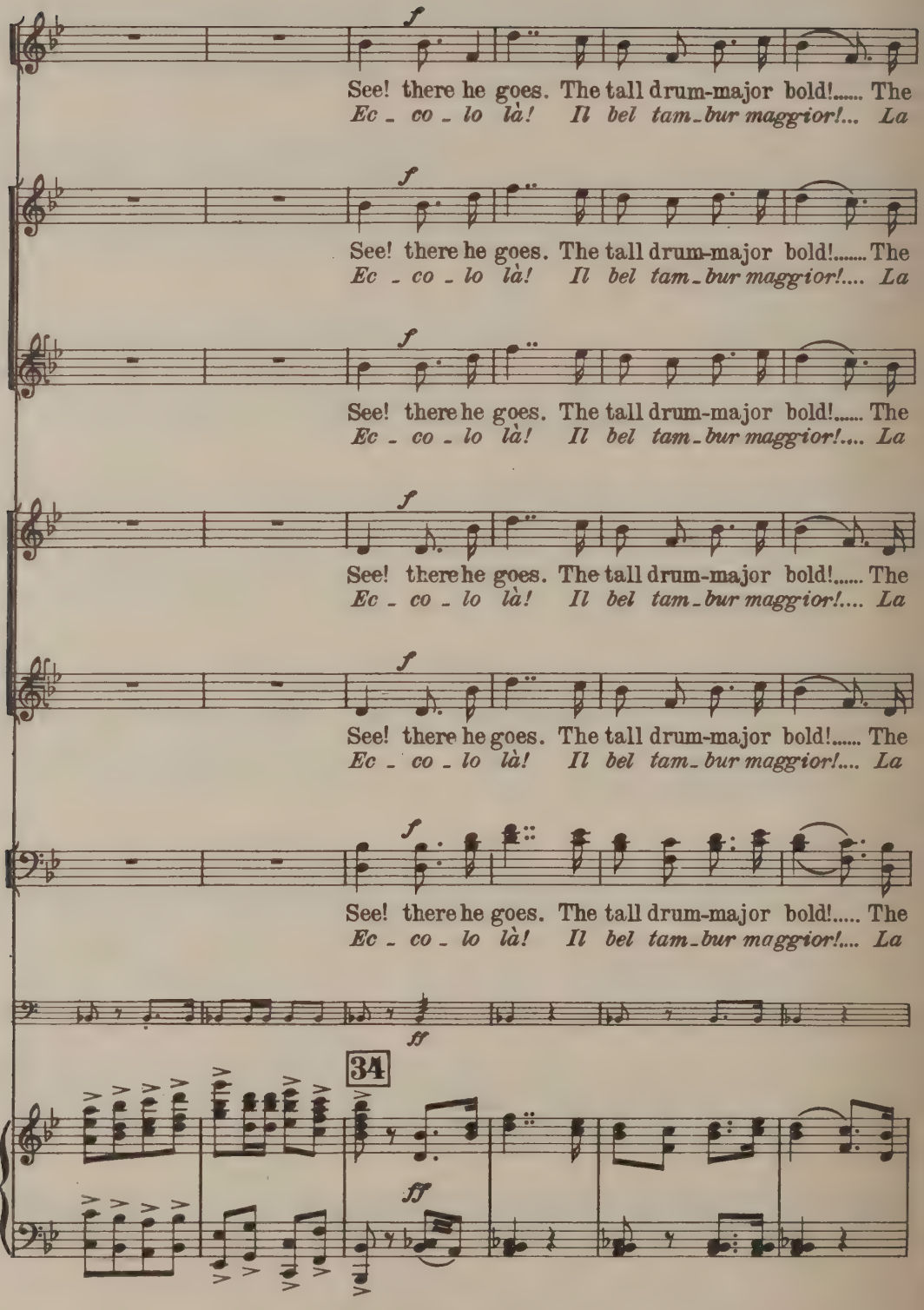
ff

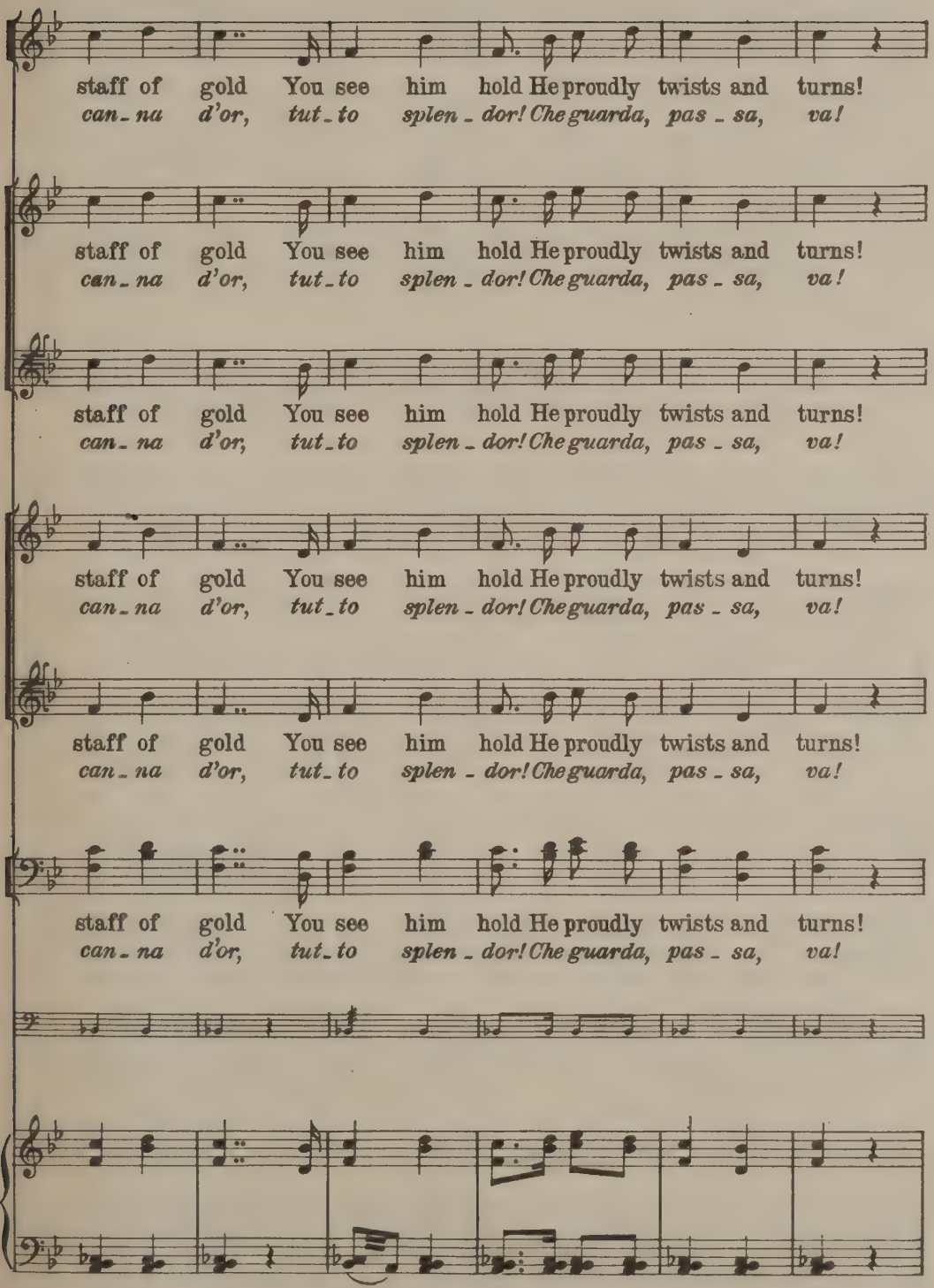

As proud as a war - rior of old! The drum-ma-jor,
Più fier d'un an-ti - co guer-rier! Il tam-bur mag-
As proud as a war - rior of old!
Più fier d'un an-ti - co guer-rier!
As proud as a war - rior of old!
Più fier d'un an-ti - co guer-rier!
As proud as a war - rior of old! The drum-ma-jor,
Più fier d'un an-ti - co guer-rier! Il tam-bur mag-
As proud as a war - rior of old! The drum-ma-jor,
Più fier d'un an-ti - co guer-rier! Il tam-bur mag-

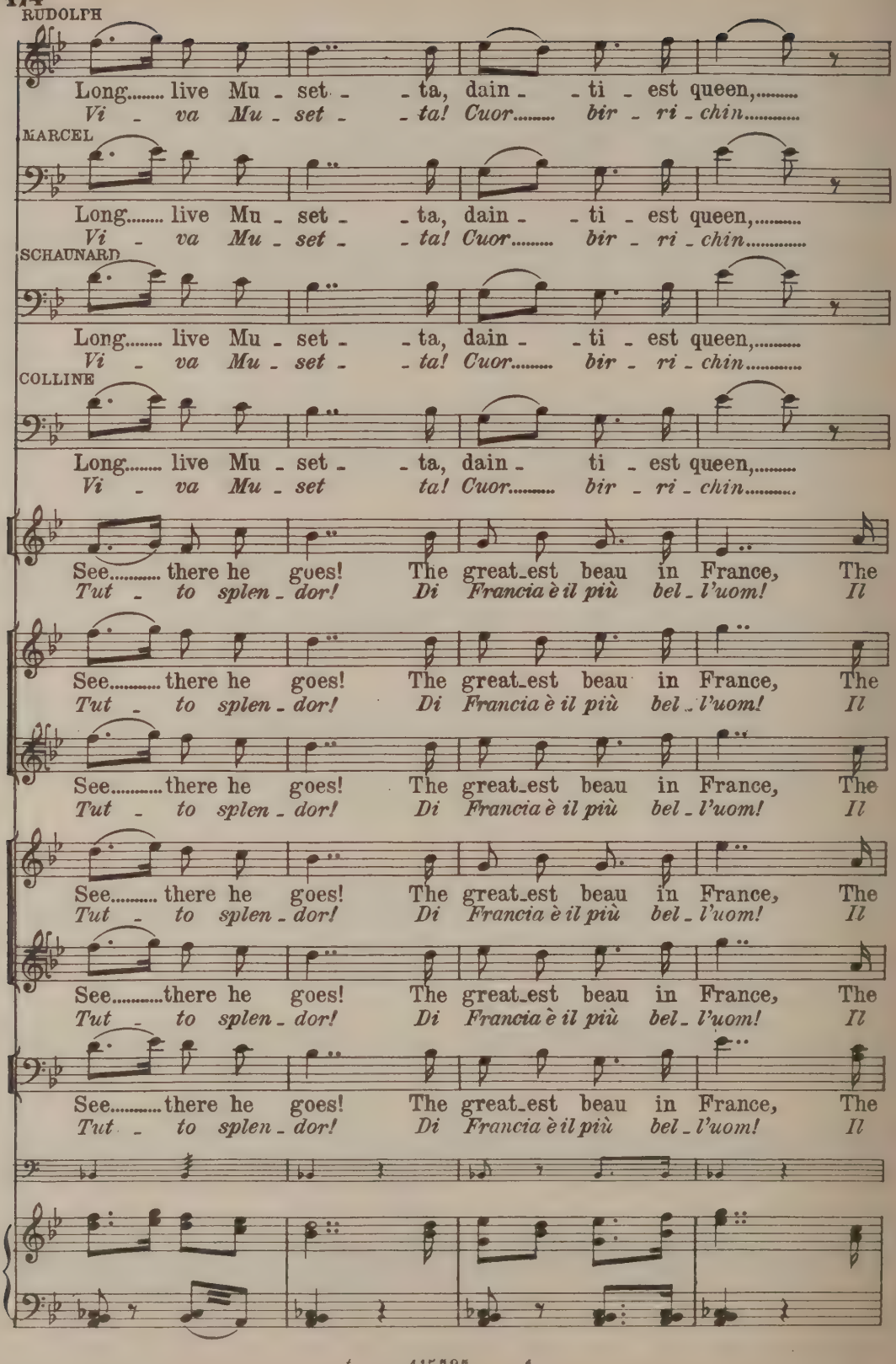

Quick, or you will miss them!
Le - sti, le - sti, le - sti!
RUDOLPH
Quick, or you will miss them!
Le - sti, le - sti, le - sti!
MARCEL
Quick, or you will miss them!
Le - sti, le - sti, le - sti!
SCHAUNARD
Quick, or you will miss them!
Le - sti, le - sti, le - sti!
COLLINE
Quick, or you will miss them!
Le - sti, le - sti, le - sti!
look! the drum-ma - jor, look!.....
- gior! Il tam - bur mag - gior!.....
The drum-ma - jor, look!.....
Il tam - bur mag - gior!.....
The drum-ma - jor, look!.....
Il tam - bur mag - gior!.....
look! the drum-ma - jor, look!.....
- gior! Il tam - bur mag - gior!.....
See! Here they come!
I Zap - pa - tor,
look! the drum-ma - jor, look!.....
- gior! Il tam - bur mag - gior!.....
See! Here they come!
I Zap - pa - tor,
look! the drum-ma - jor, look!.....
- gior! Il tam - bur mag - gior!.....
See! Here they come!
I Zap - pa - tor,


Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap_pa_to_ri o _ là!..... Ec_co il tam_bur maggior!.....
Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap_pa_to_ri o _ là!..... Ec_co il tam_bur maggior!.....
Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap_pa_to_ri o _ là!..... Ec_co il tam_bur maggior!.....
Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap_pa_to_ri o _ là!..... Ec_co il tam_bur maggior!.....
Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap_pa_to_ri o _ là!..... Ec_co il tam_bur maggior!.....
Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap_pa_to_ri o _ là!..... Ec_co il tam_bur maggior!.....


Now the tat - too goes by!
La ri - ti - ra - ta è qua!
Like a general fine!
Il tambur maggior!
Like a general fine!
Pare un ge - ne - ral!
Now the tat - too goes by!
La ri - ti - ra - ta è qua!
Now the tat - too goes by!
La ri - ti - ra - ta è qua!
Like a general fine!
Pare un ge - ne - ral!
(Drums)
33
ff
(Orchestra)


f
See! there he goes. The tall drum-major bold!..... The
Ec _ co _ lo là! Il bel tam_bur maggior!... La
f
See! there he goes. The tall drum-major bold!..... The
Ec _ co _ lo là! Il bel tam_bur maggior!.... La
f
See! there he goes. The tall drum-major bold!..... The
Ec _ co _ lo là! Il bel tam_bur maggior!.... La
f
See! there he goes. The tall drum-major bold!..... The
Ec _ co _ lo là! Il bel tam_bur maggior!.... La
f
See! there he goes. The tall drum-major bold!..... The
Ec _ co _ lo là! Il bel tam_bur maggior!.... La
f
See! there he goes. The tall drum-major bold!..... The
Ec _ co _ lo là! Il bel tam_bur maggior!.... La
ff
34
ff


staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!
staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!
staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!
staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!
staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!


RUDOLPH
Long..... live Mu - set - - ta, dain - - ti - est queen,.....
Vi - va Mu - set - - ta! Cuor..... bir - ri - chin.....
MARCEL
Long..... live Mu - set - - ta, dain - - ti - est queen,.....
Vi - va Mu - set - - ta! Cuor..... bir - ri - chin.....
SCHAUNARD
Long..... live Mu - set - - ta, dain - - ti - est queen,.....
Vi - va Mu - set - - ta! Cuor..... bir - ri - chin.....
COLLINE
Long..... live Mu - set - - ta, dain - ti - est queen,.....
Vi - va Mu - set ta! Cuor..... bir - ri - chin.....
See..... there he goes! The great-est beau in France, The
Tut - to splen - dor! Di Francia è il più bel - l'uom! Il
See..... there he goes! The great-est beau in France, The
Tut - to splen - dor! Di Francia è il più bel - l'uom! Il
See..... there he goes! The great-est beau in France, The
Tut - to splen - dor! Di Francia è il più bel - l'uom! Il
See..... there he goes! The great-est beau in France, The
Tut - to splen - dor! Di Francia è il più bel - l'uom! Il
See..... there he goes! The great-est beau in France, The
Tut - to splen - dor! Di Francia è il più bel - l'uom! Il
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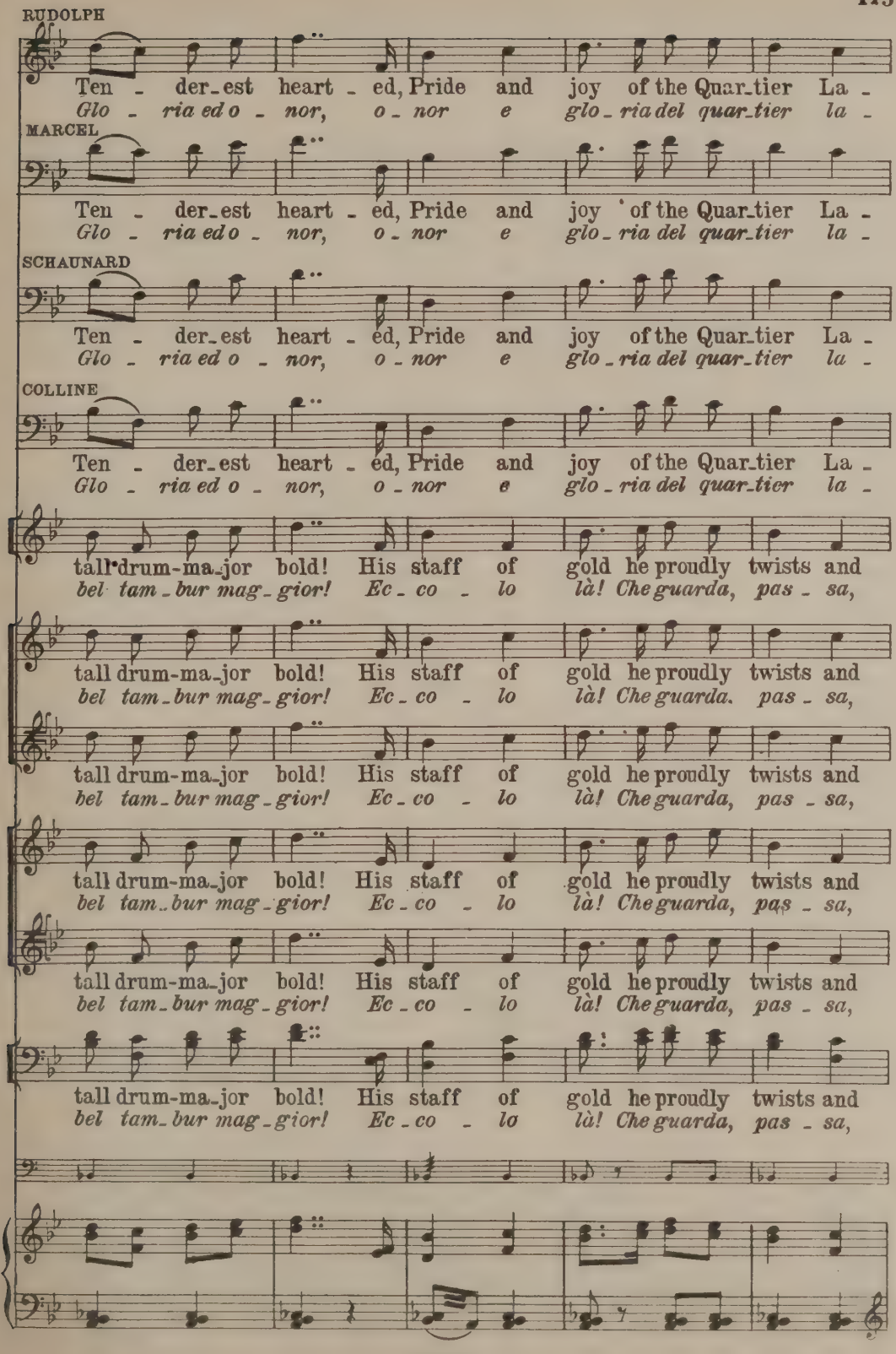
RUDOLPH
Ten - der_est heart - ed, Pride and joy of the Quar_tier La -
Glo - ria ed o - nor, o - nor e glo_ria del quar_tier la -
MARCEL
Ten - der_est heart - ed, Pride and joy of the Quar_tier La -
Glo - ria ed o - nor, o - nor e glo_ria del quar_tier la -
SCHAUNARD
Ten - der_est heart - ed, Pride and joy of the Quar_tier La -
Glo - ria ed o - nor, o - nor e glo_ria del quar_tier la -
COLLINE
Ten - der_est heart - ed, Pride and joy of the Quar_tier La -
Glo - ria ed o - nor, o - nor e glo_ria del quar_tier la -
tall drum-ma_jor bold! His staff of gold he proudly twists and
bel tam_bur mag_gior! Ec_co_lo là! Che guarda, pas_sa,
tall drum-ma_jor bold! His staff of gold he proudly twists and
bel tam_bur mag_gior! Ec_co_lo là! Che guarda, pas_sa,
tall drum-ma_jor bold! His staff of gold he proudly twists and
bel tam_bur mag_gior! Ec_co_lo là! Che guarda, pas_sa,
tall drum-ma_jor bold! His staff of gold he proudly twists and
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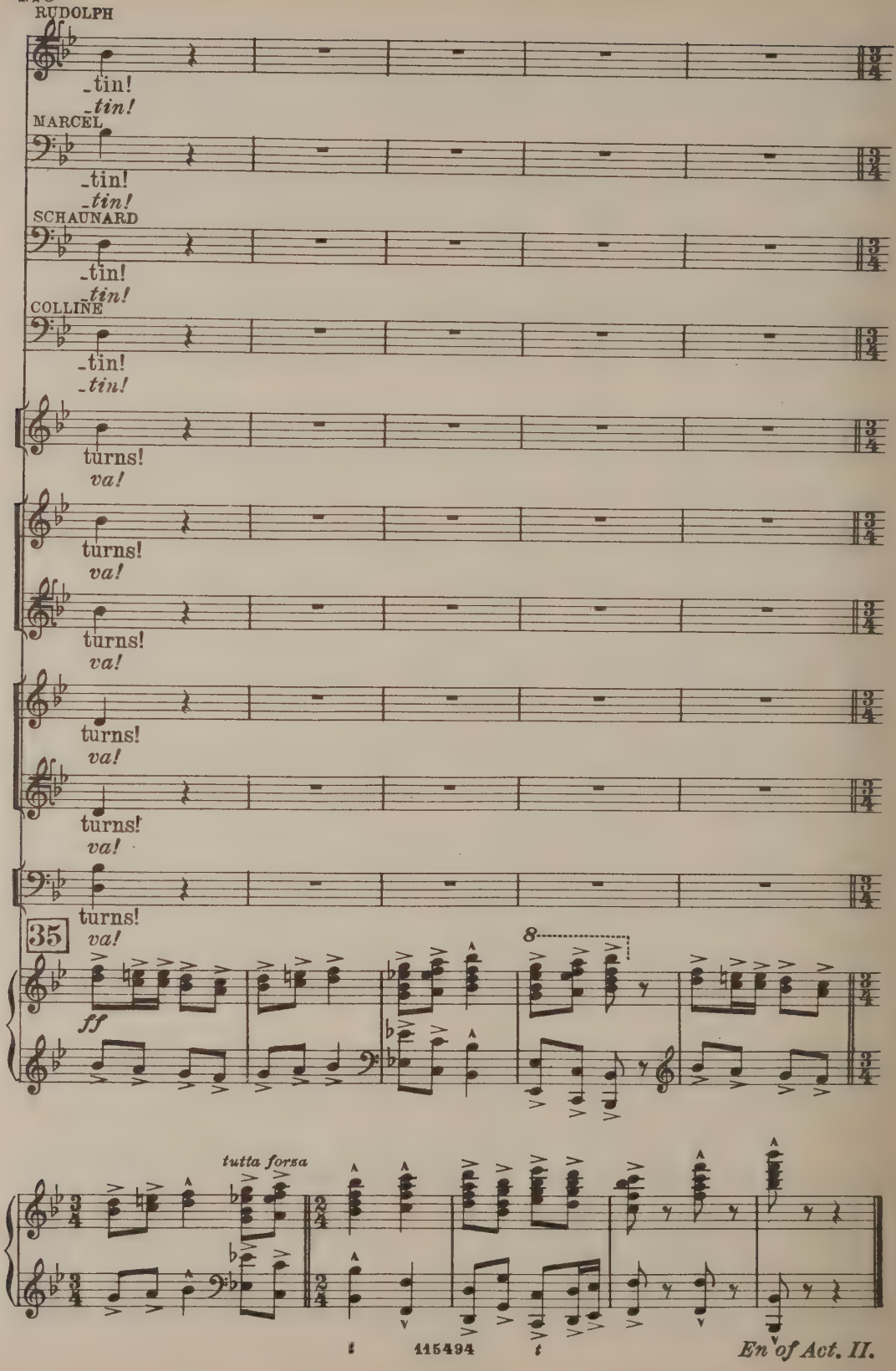
tall drum-ma_jor bold! His staff of gold he proudly twists and
bel tam_bur mag_gior! Ec_co_lo là! Che guarda, pas_sa,
tall drum-ma_jor bold! His staff of gold he proudly twists and
bel tam_bur mag_gior! Ec_co_lo là! Che guarda, pas_sa,

115454


RUDOLPH
-tin!
-tin!
MARCEL
-tin!
-tin!
SCHAUNARD
-tin!
-tin!
COLLINE
-tin!
-tin!
turns!
va!
turns!
va!
turns!
va!
turns!
va!
turns!
va!
turns!
va!
35
8
ff
tutta forza

End of Act. II.

THIRD ACT

"Mimi's voice seemed to go through Rudolph's heart like a death knell."

"His love for her was a jealous, fantastic, weird, hysterical love."

"Scores of times they were on the point of separating."

"It must be admitted that their existence was a veritable hell-upon-earth."

"And yet amid all their tempestuous strife they mutually agreed to pause for the refreshment and solace afforded by a night of love; but the dawn merely brought with it some unlooked - for battle which served to drive Love, terrorstruck, away."

"Thus (if life it was) did they live; a few happy days alternating with many wretched ones while perpetually awaiting a divorce."

"Either as a congenital defect or as a natural instinct, Musetta possessed a positive genius for elegance."

"Even in her cradle this strange creature must surely have asked for a mirror."

"Intelligent, shrewd, and above all hostile to anything that she considered tyranny, she had but one rule, caprice."

"In truth the only man that she really loved was Marcel; perhaps because he alone could make her suffer. Yet extravagance was for her one of the conditions of well being."

«La voce di Mimì aveva una sonorità che penetrava nel cuore di Rodolfo come i rintocchi di un'agonia...

«Egli però aveva per lei un amore geloso, fantastico, bizzarro, isterico...

«Venti volte furono sul punto di dividersi.

«Convien confessare che la loro esistenza era un vero inferno.

«Nondimeno, in mezzo alle tempeste delle loro liti, di comune accordo si soffermavano a riprender lena nella fresca oasi di una notte d'amore... ma all'alba del domani una improvvisa battaglia faceva fuggire spaventato l'amore.

«Così - se fu vita - vissero giorni lieti alternati a molti pessimi nella continua attesa del divorzio.

«Musetta, per originaria malattia di famiglia e per materiale istinto, possedeva il genio dell'eleganza.

«Questa curiosa creatura dovette appena nata domandare uno specchio.

«Intelligente ed arguta, ribelle soprattutto a quanto sapesse di tirannia, non aveva che una regola: il capriccio.

«Certo il solo uomo da lei veramente amato era Marcello - forse perchè egli solo sapeva farla soffrire - ma il lusso era per lei una condizione di salute.»

115494

THIRD ACT

THE BARRIÈRE D'ENFER

Beyond the toll-gate, the outer boulevard is formed in the background by the Orleans high-road, half hidden by tall houses and the misty gloom of February.

To the left is a tavern with a small open space in front of the toll-gate. To the right is the Boulevard d'Enfer; to the left that of St Jacques.

On the right also there is the entrance to the Rue d'Enfer leading to the Quartier Latin.

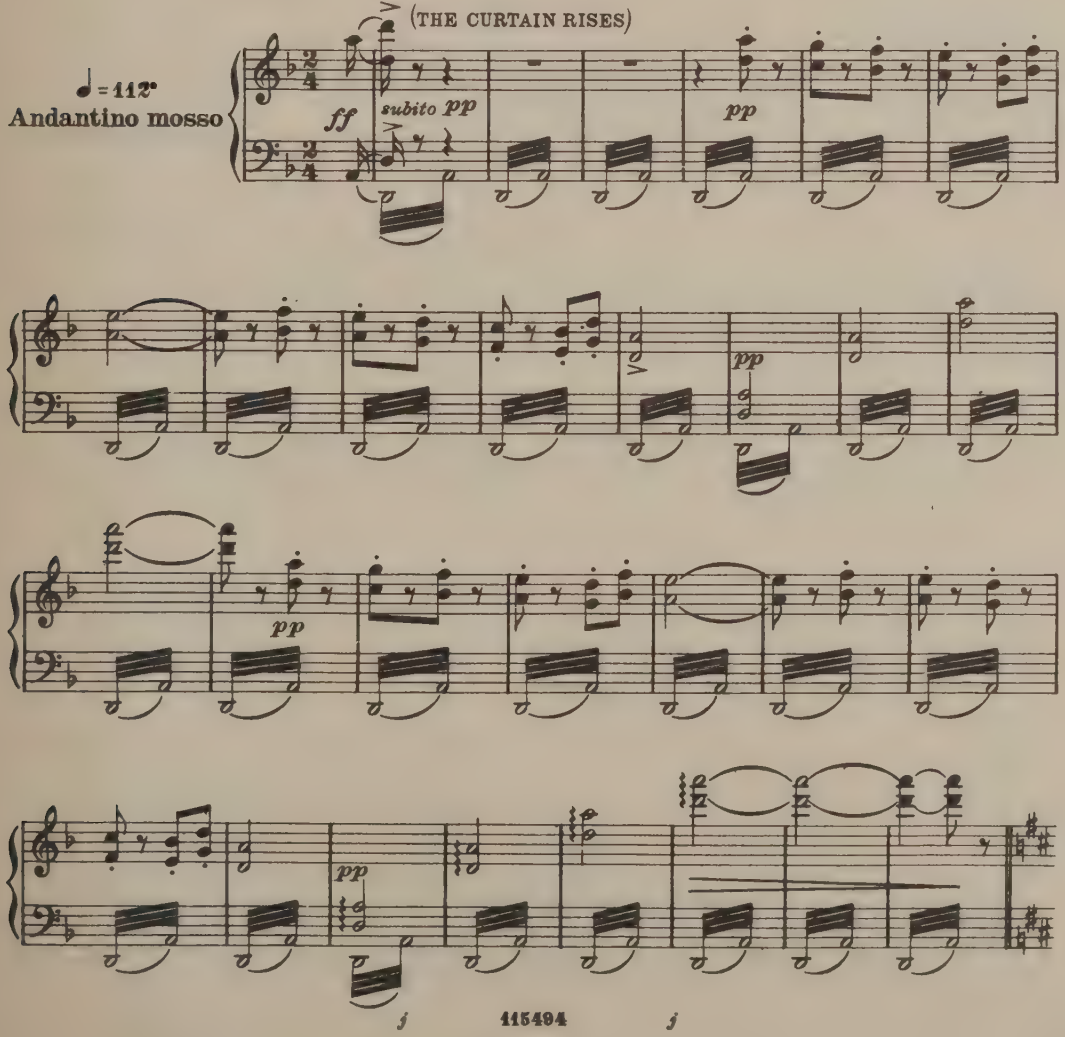
Over the tavern, as its sign-board, hangs Marcel's picture "The Passage of the Red Sea," while underneath in large letters is the inscription "At the Port of Marseilles." On either side of the door are frescoes of a Turk and a Zouave with a huge laurel wreath round his fez.

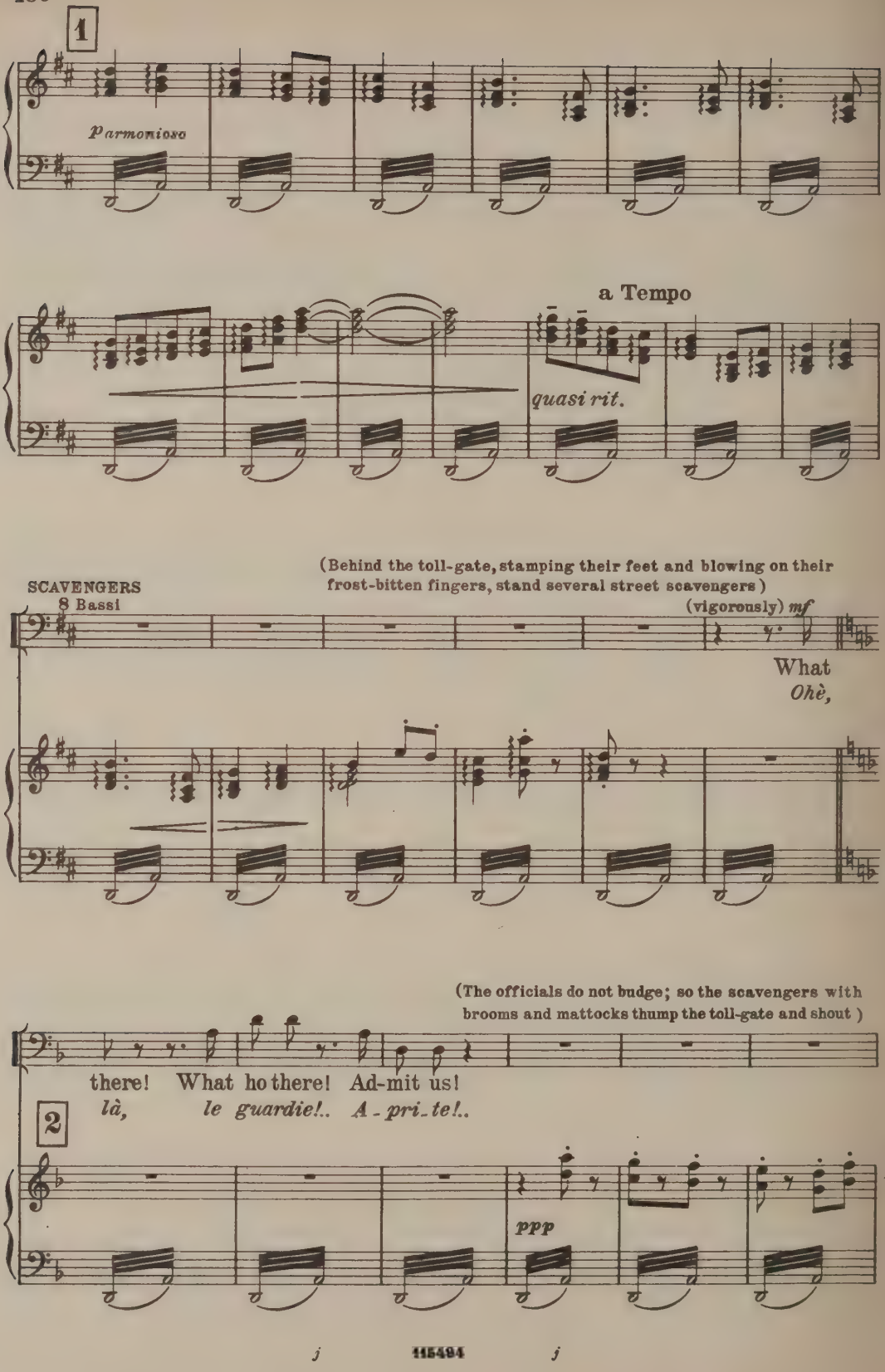
From the ground-floor windows of the tavern facing the toll-gate, light gleams.

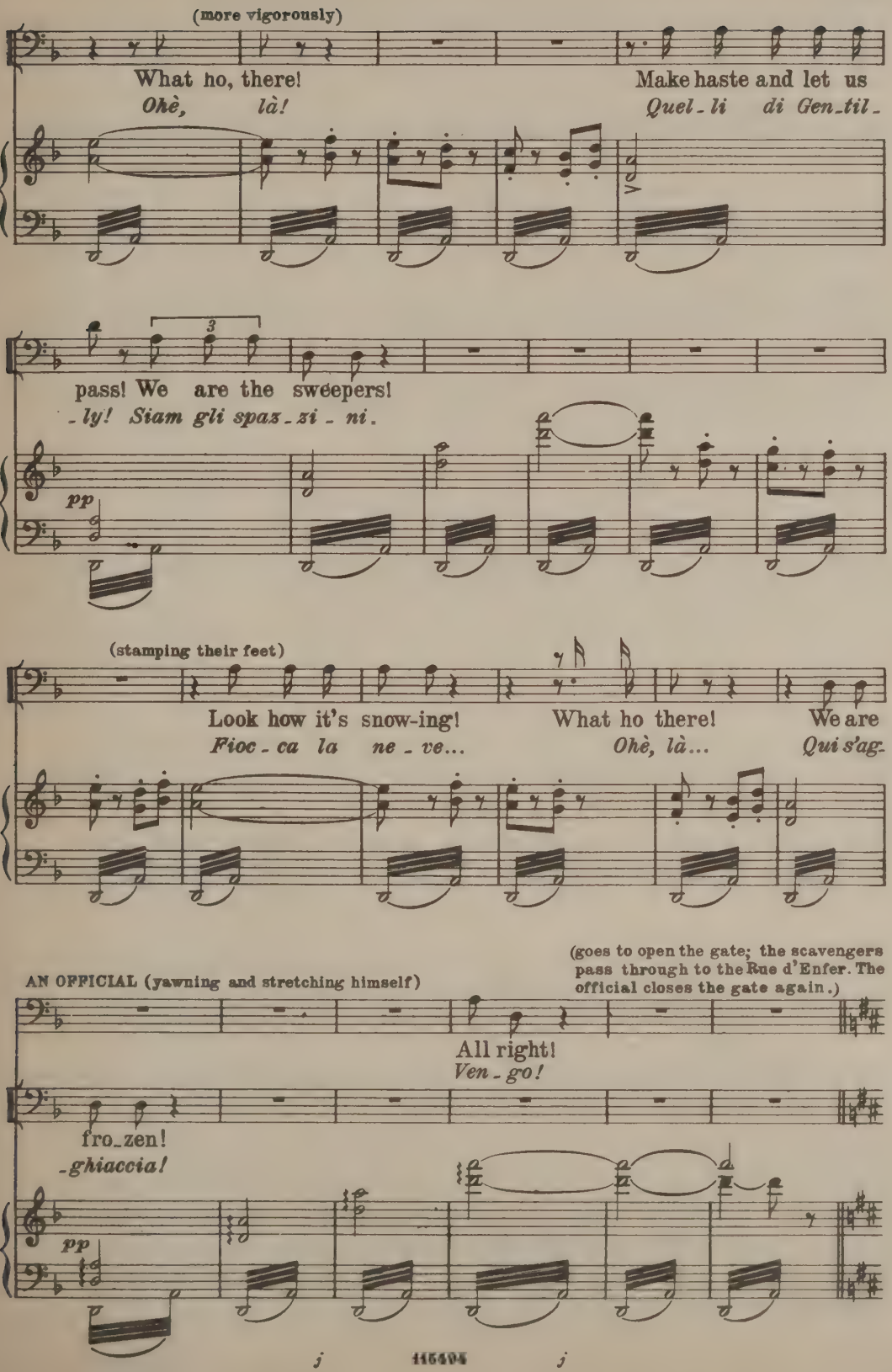
The plane-trees, grey and gaunt, which flank the toll-gate square lead diagonally towards the two boulevards. Between each tree is a marble bench. It is towards the close of February; snow covers all.

As the curtain rises the scene is merged in the dim light of early dawn.

In front of a brazier are seated, in a group, snoring custom-house officers. From the tavern at intervals one may hear laughter, shouts, and the clink of glasses. A customhouse official comes out of the tavern with wine. The toll-gate is closed.




1
Parmonioso
a Tempo
quasi rit.
(Behind the toll-gate, stamping their feet and blowing on their frost-bitten fingers, stand several street scavengers)
SCAVENGERS
8 Bassi
(vigorously) mf
What
Ohè,
(The officials do not budge; so the scavengers with brooms and mattocks thump the toll-gate and shout)
there! What ho there! Ad-mit us!
là, le guardie!.. A-pri-te!..
2
ppp


(more vigorously)
What ho, there!
Ohè, là!
Make haste and let us
Quel - li di Gen - til -
pass! We are the sweepers!
- ly! Siam gli spaz - zi - ni.
pp
(stamping their feet)
Look how it's snow-ing!
Fioc - ca la ne - ve...
What ho there!
Ohè, là...
We are
Qui s'ag-
AN OFFICIAL (yawning and stretching himself)
(goes to open the gate; the scavengers pass through to the Rue d'Enfer. The official closes the gate again.)
All right!
Ven - go!
fro - zen!
- ghiaccia!
pp

(From the Tavern: The clink of glasses forms an accompaniment to the song)

3 Sop. 1.
3 Sop. 2.
3 Cont.

(from within)

dolce con grasia

p

Pass the glass! Let each toast his lass! So pass the glass! Let

Chi nel ber tro - - vò il pia - cer, nel suo bic_chier, nel

3

pp

each lad toast his lass! Ha!..... Each one as he

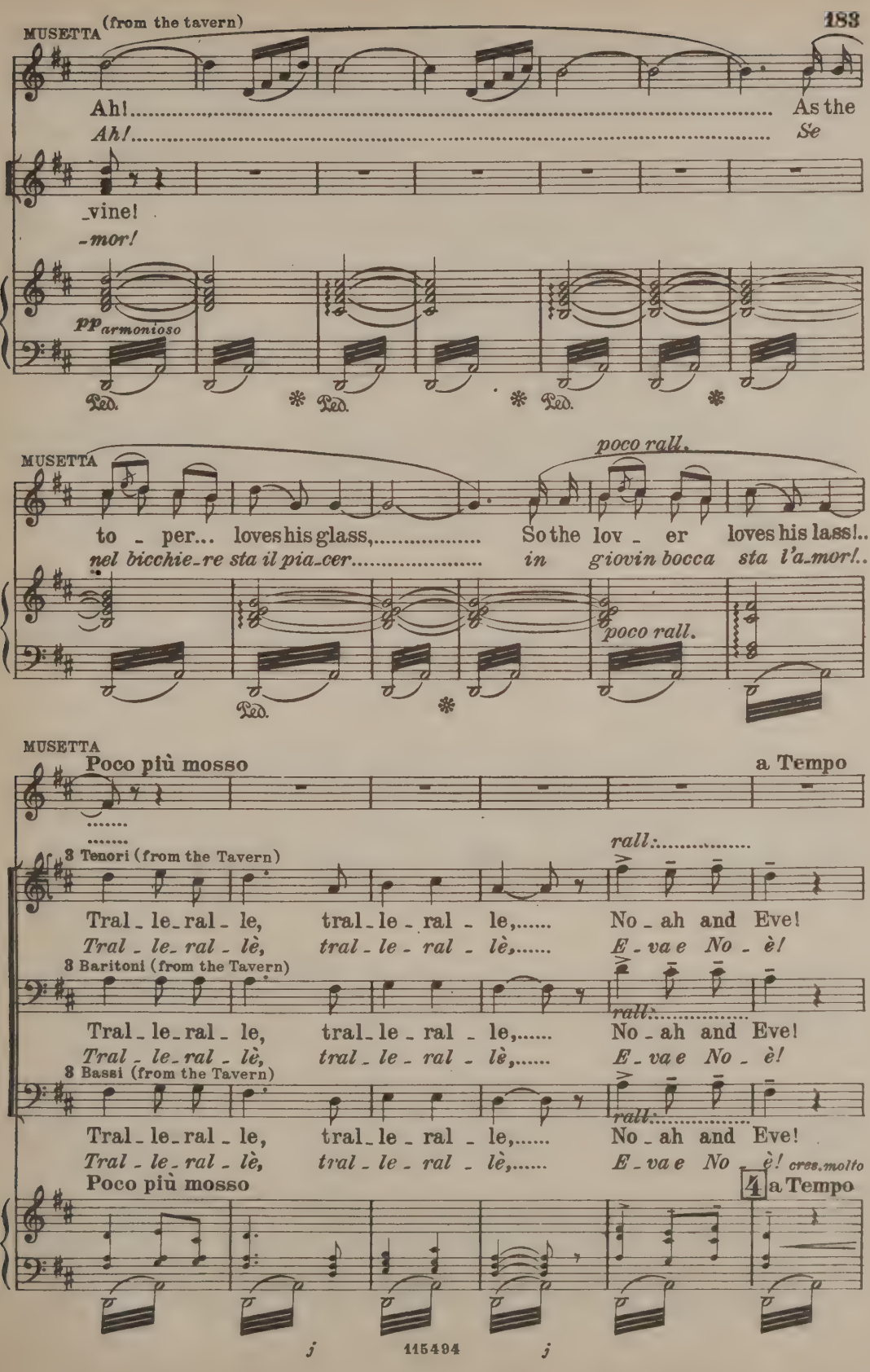
su - o bic - - chier, Aa!..... d'u - - na

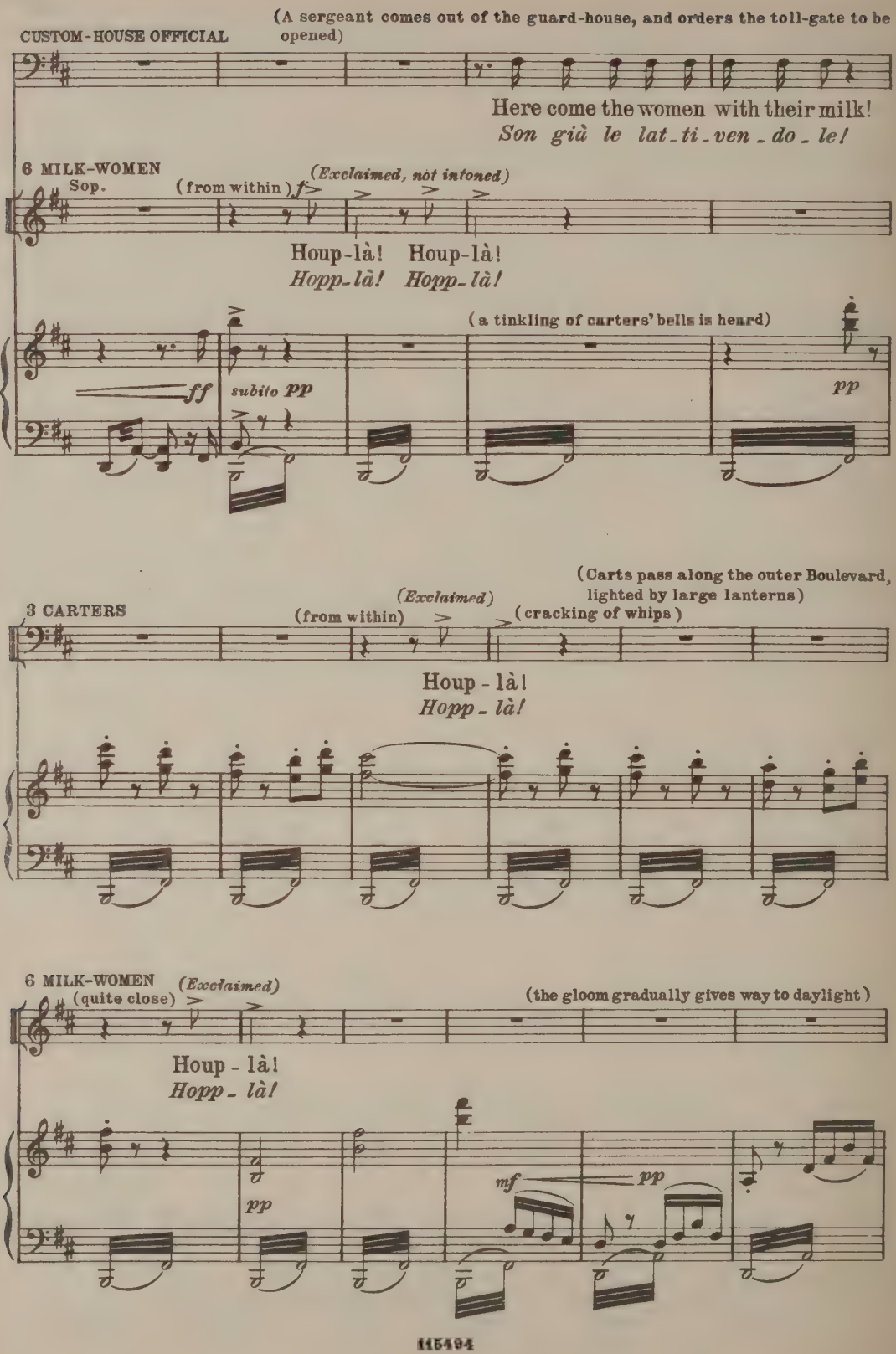
quasi rall. a Tempo

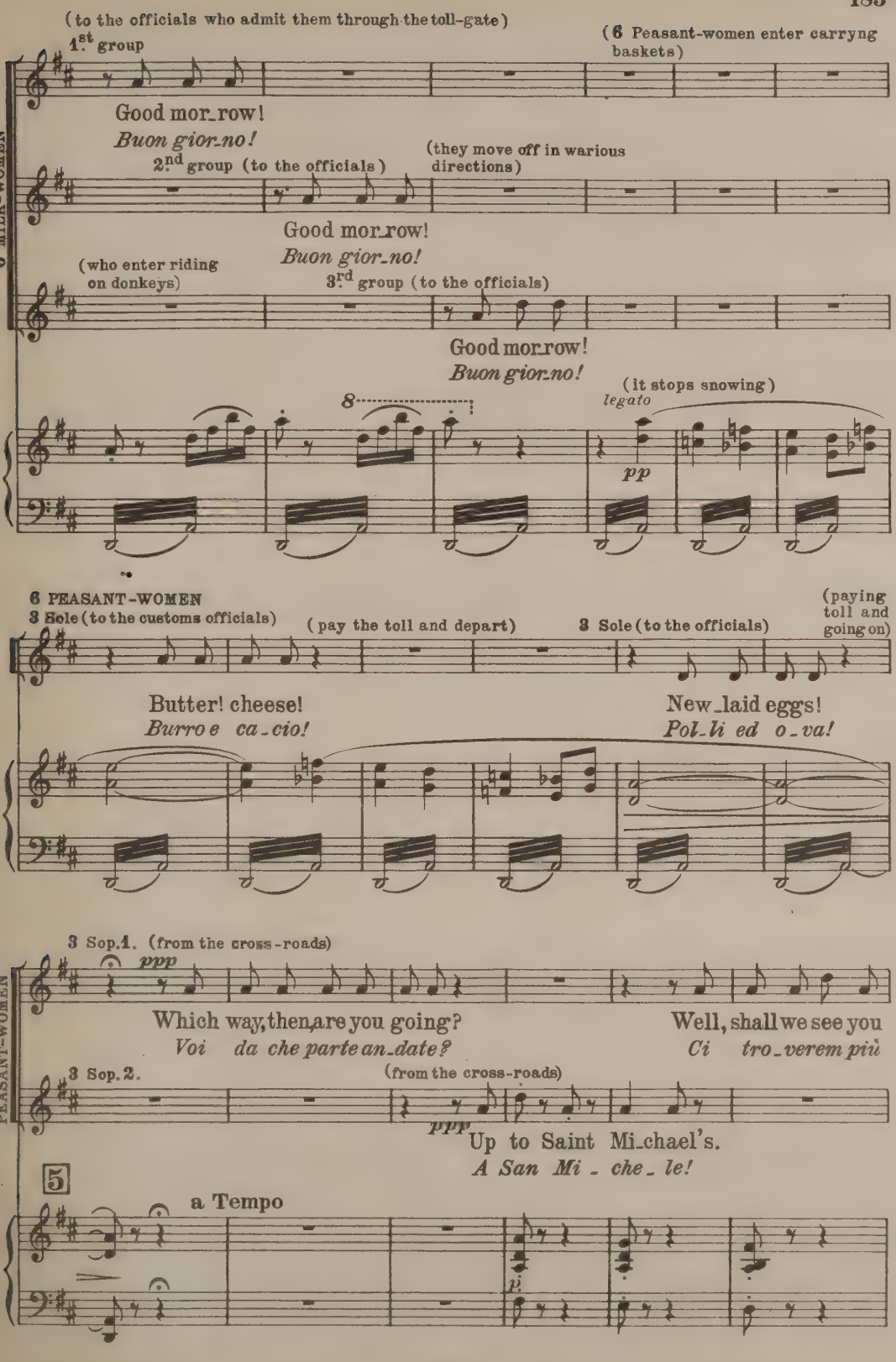
quasi rall. a Tempo

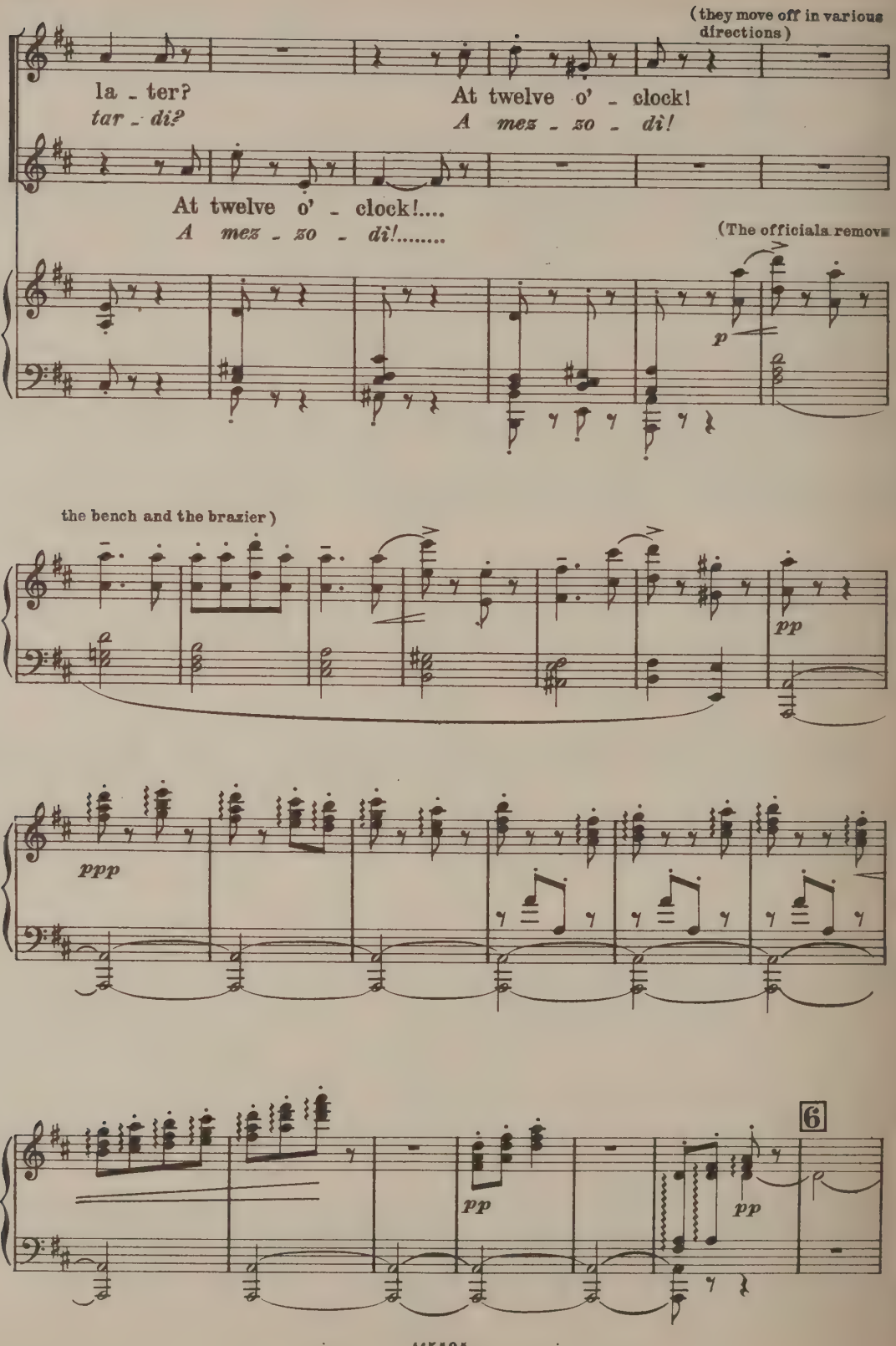
sips, as he sips his wine, shall dream of lips made for love di -

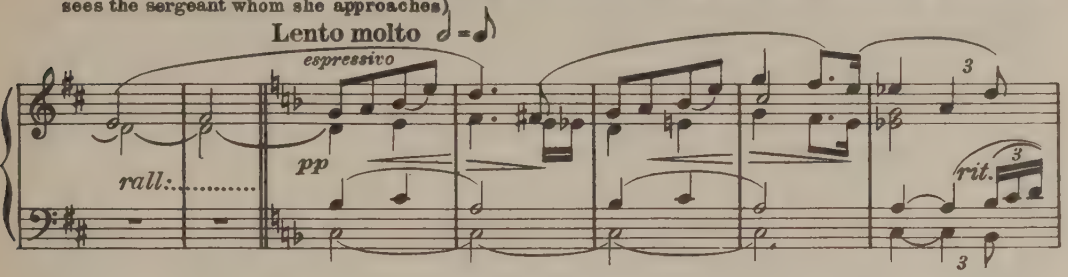
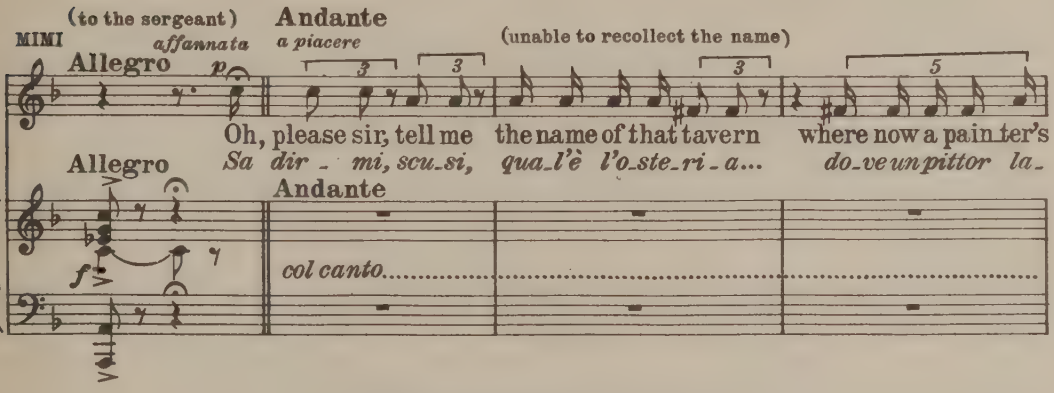
boc - ca nel - l'ar - dor, tro - vò l'a - mor, tro - - vò l'a -

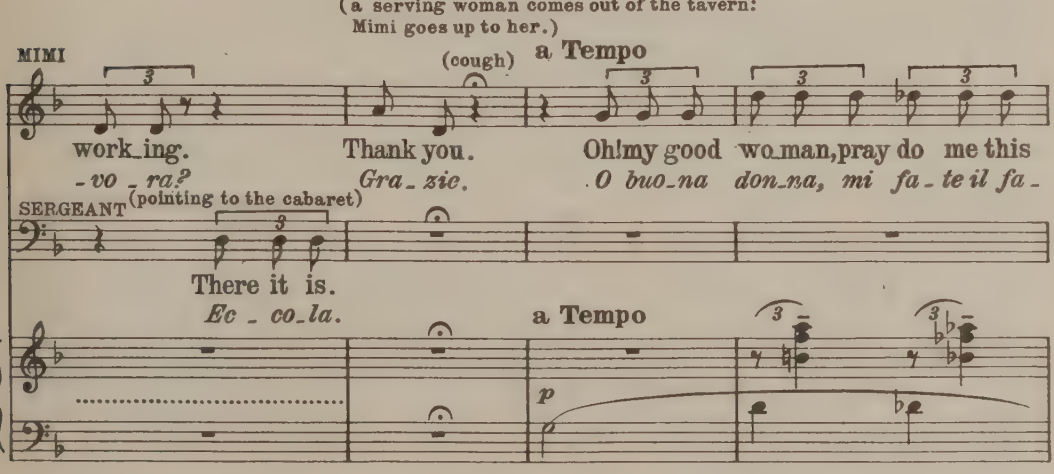
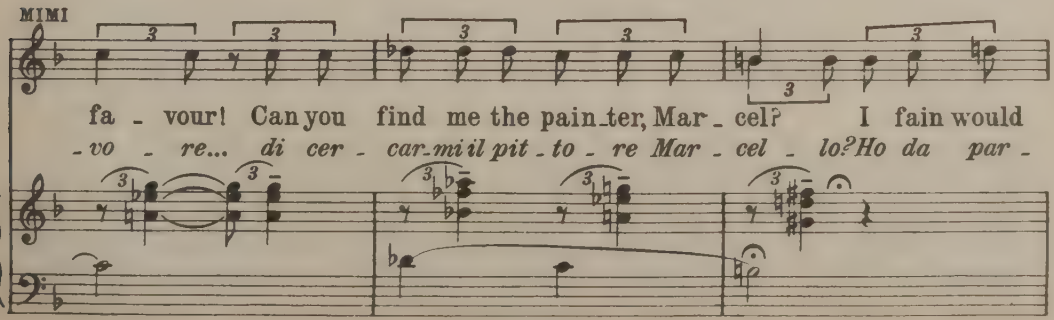
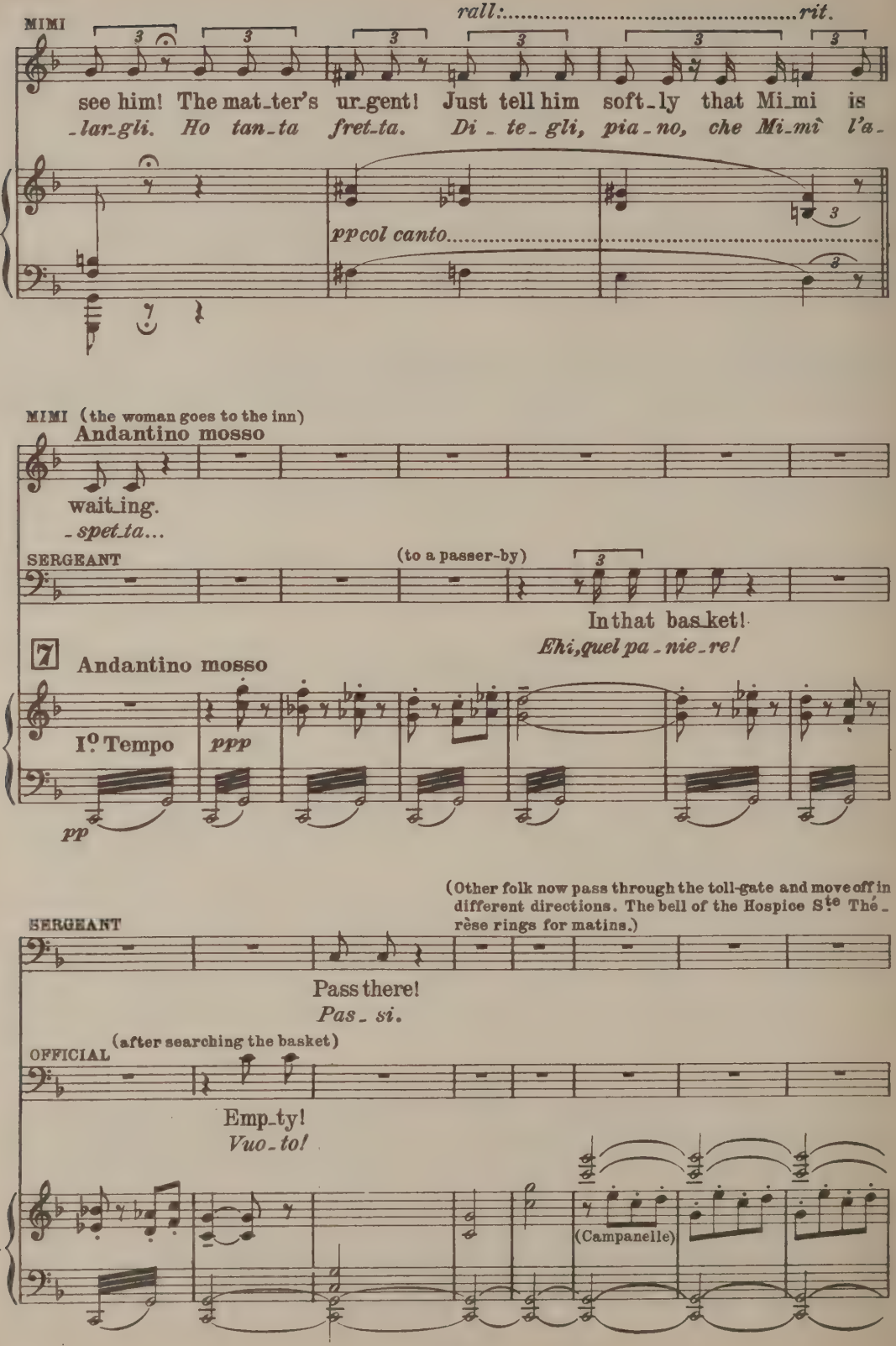

MUSETTA
(from the tavern)
Ah!
As the
Ah!
Se
vine!
-mor!
pp armonioso
Ped.
MUSETTA
poco rall.
to - per... loves his glass,
So the lov - er loves his lass!..
nel bicchie-re sta il pia-cer
in giovin bocca sta l'a-mor!..
poco rall.
MUSETTA
Poco più mosso
a Tempo
rall.
3 Tenori (from the Tavern)
Tral - le-ral - le, tral-le - ral - le,
No - ah and Eve!
Tral - le-ral - lè, tral - le - ral - lè,
E - va e No - è!
3 Baritoni (from the Tavern)
Tral - le-ral - le, tral-le - ral - le,
No - ah and Eve!
Tral - le-ral - lè, tral - le - ral - lè,
E - va e No - è!
3 Bassi (from the Tavern)
Tral - le-ral - le, tral-le - ral - le,
No - ah and Eve!
Tral - le-ral - lè, tral - le - ral - lè,
E - va e No - è! cres. molto
Poco più mosso
4
a Tempo


CUSTOM-HOUSE OFFICIAL
(A sergeant comes out of the guard-house, and orders the toll-gate to be opened)
Here come the women with their milk!
Son già le lat-ti-ven-do-le!
6 MILK-WOMEN
Sop.
(from within)
(Exclaimed, not intoned)
Houp-là! Houp-là!
Hopp-là! Hopp-là!
(a tinkling of carters' bells is heard)
ff
subito pp
pp
3 CARTERS
(from within)
(Exclaimed)
(cracking of whips)
(Carts pass along the outer Boulevard, lighted by large lanterns)
Houp-là!
Hopp-là!
6 MILK-WOMEN
(quite close)
(Exclaimed)
(the gloom gradually gives way to daylight)
Houp-là!
Hopp-là!
pp
mf
pp

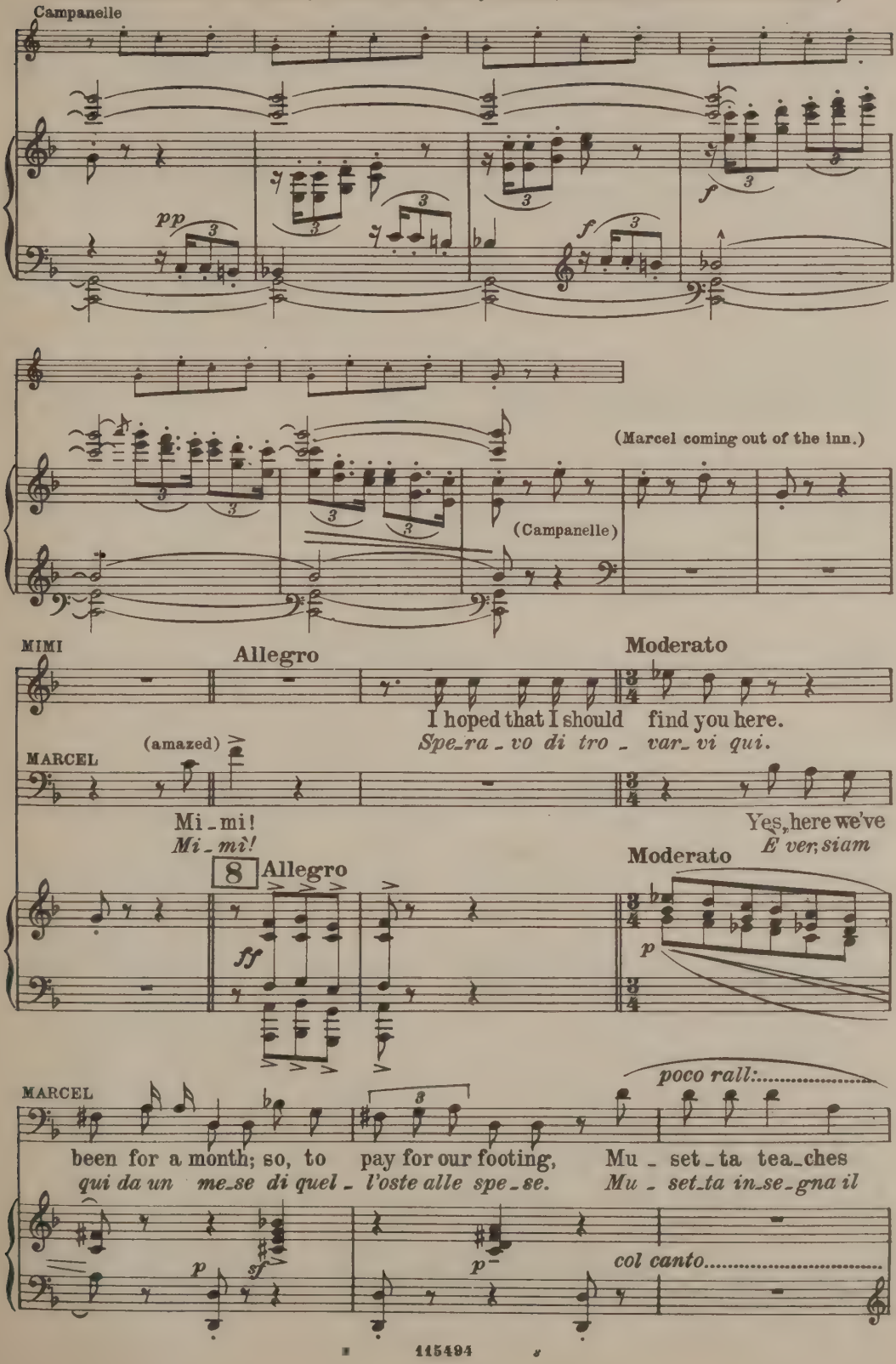

(to the officials who admit them through the toll-gate)
1st group
(6 Peasant-women enter carryng baskets)
6 MILK-WOMEN
Good mor_row!
Buon gior_no!
2nd group (to the officials)
(they move off in warious directions)
Good mor_row!
Buon gior_no!
(who enter riding on donkeys)
3rd group (to the officials)
Good mor_row!
Buon gior_no!
8
(it stops snowing)
legato
pp
6 PEASANT-WOMEN
3 Sole (to the customs officials)
(pay the toll and depart)
3 Sole (to the officials)
(paying toll and going on)
Butter! cheese!
Burro e ca_cio!
New_laid eggs!
Pol_li ed o_va!
3 Sop. 1. (from the cross-roads)
ppp
Which way, then, are you going?
Voi da che parte an_date?
Well, shall we see you
Ci tro_verem più
PEASANT-WOMEN
3 Sop. 2.
(from the cross-roads)
ppp
Up to Saint Mi_chael's.
A San Mi_che_le!
5
a Tempo
p

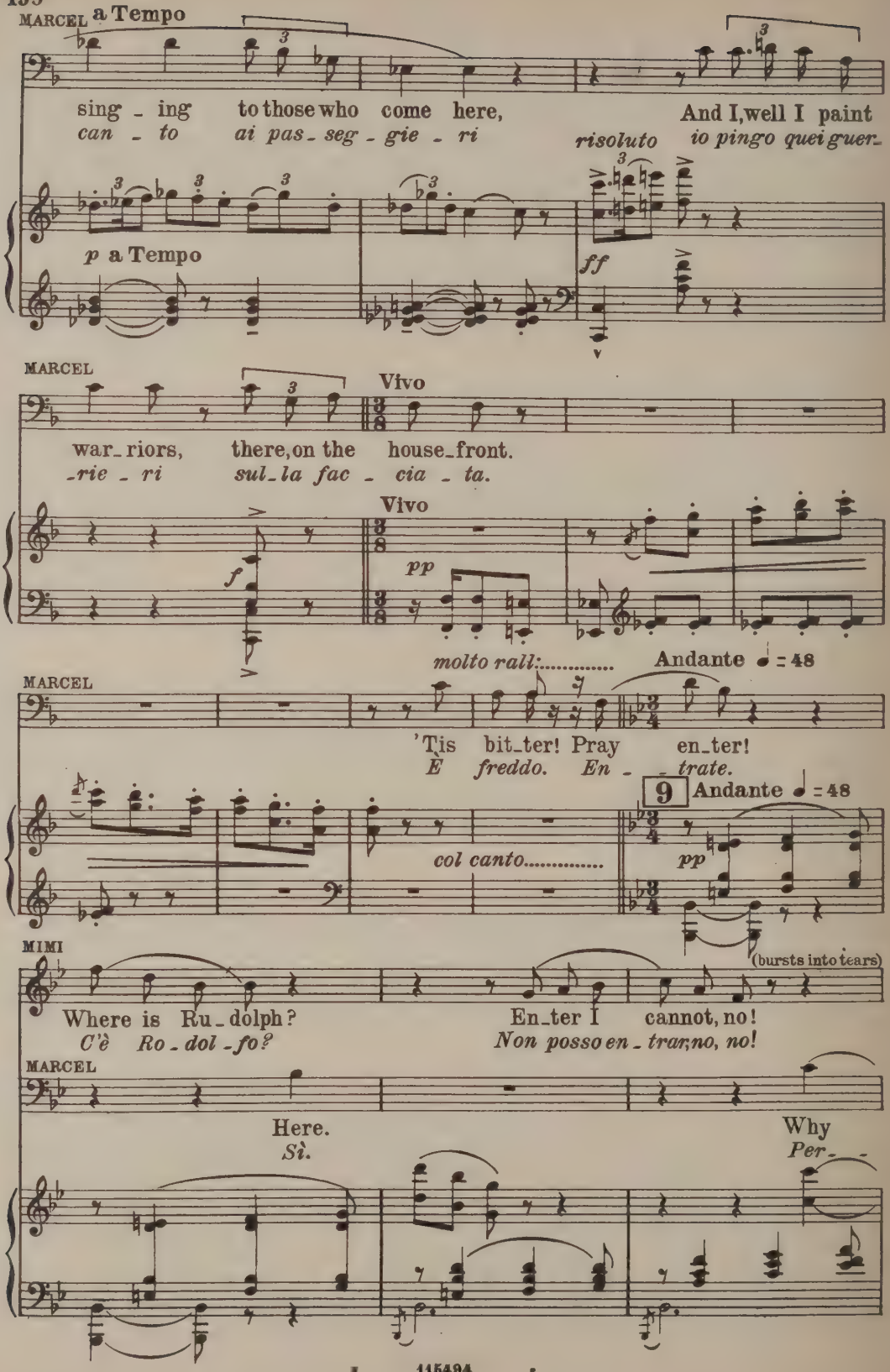

(they move off in various directions)
la - ter?
tar - di?
At twelve o' - clock!
A mez - zo - dì!
At twelve o' - clock!....
A mez - zo - dì!.....
(The officials remove
p
the bench and the brazier)
pp
ppp
pp
pp
6

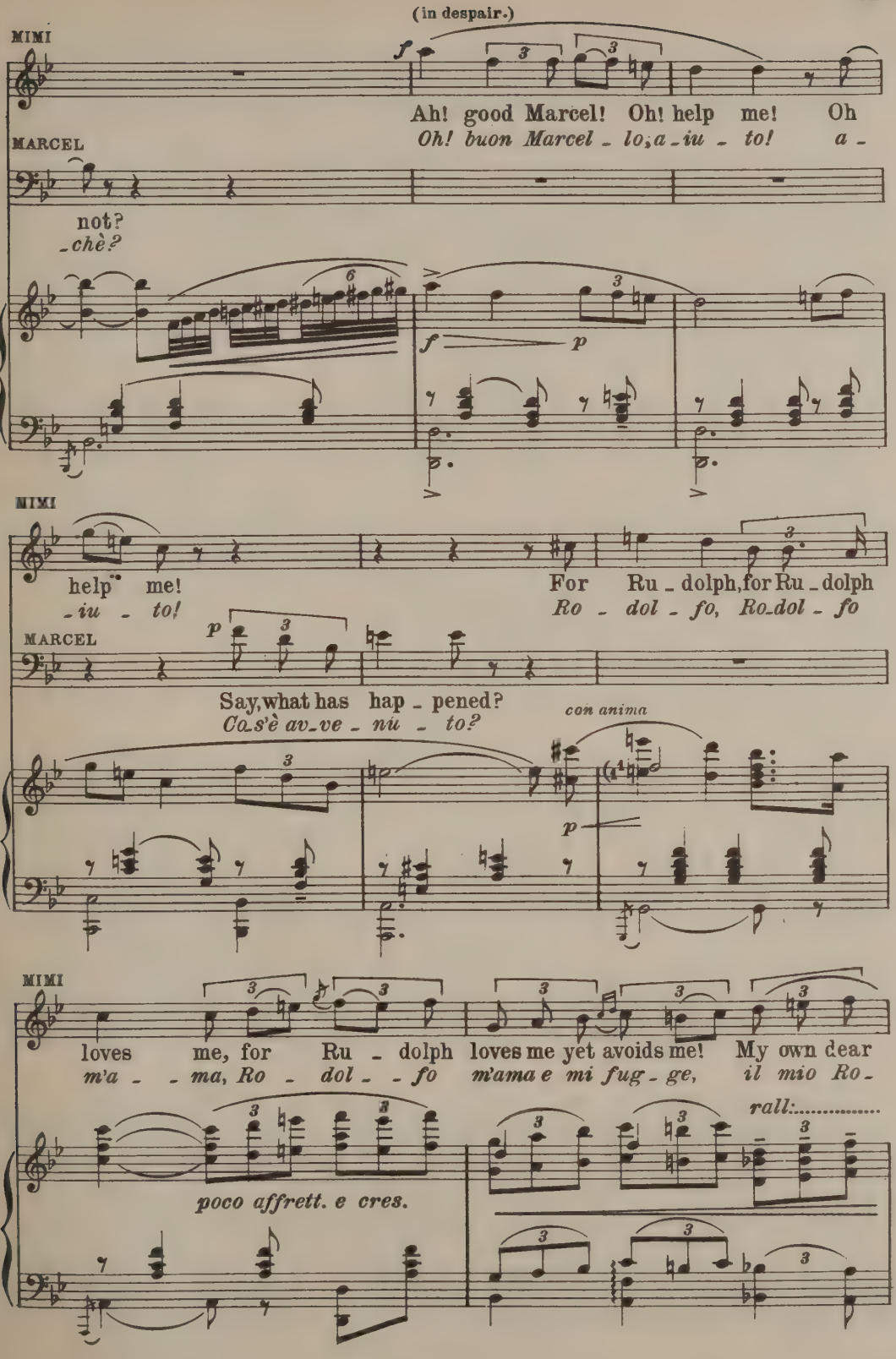
(Enter Mimi from the Rue d'Enfer: she looks about as if anxious to make sure of her whereabouts. On reaching the first plane-tree, she is seized by a violent fit of coughing. Then recovering herself, she sees the sergeant whom she approaches)



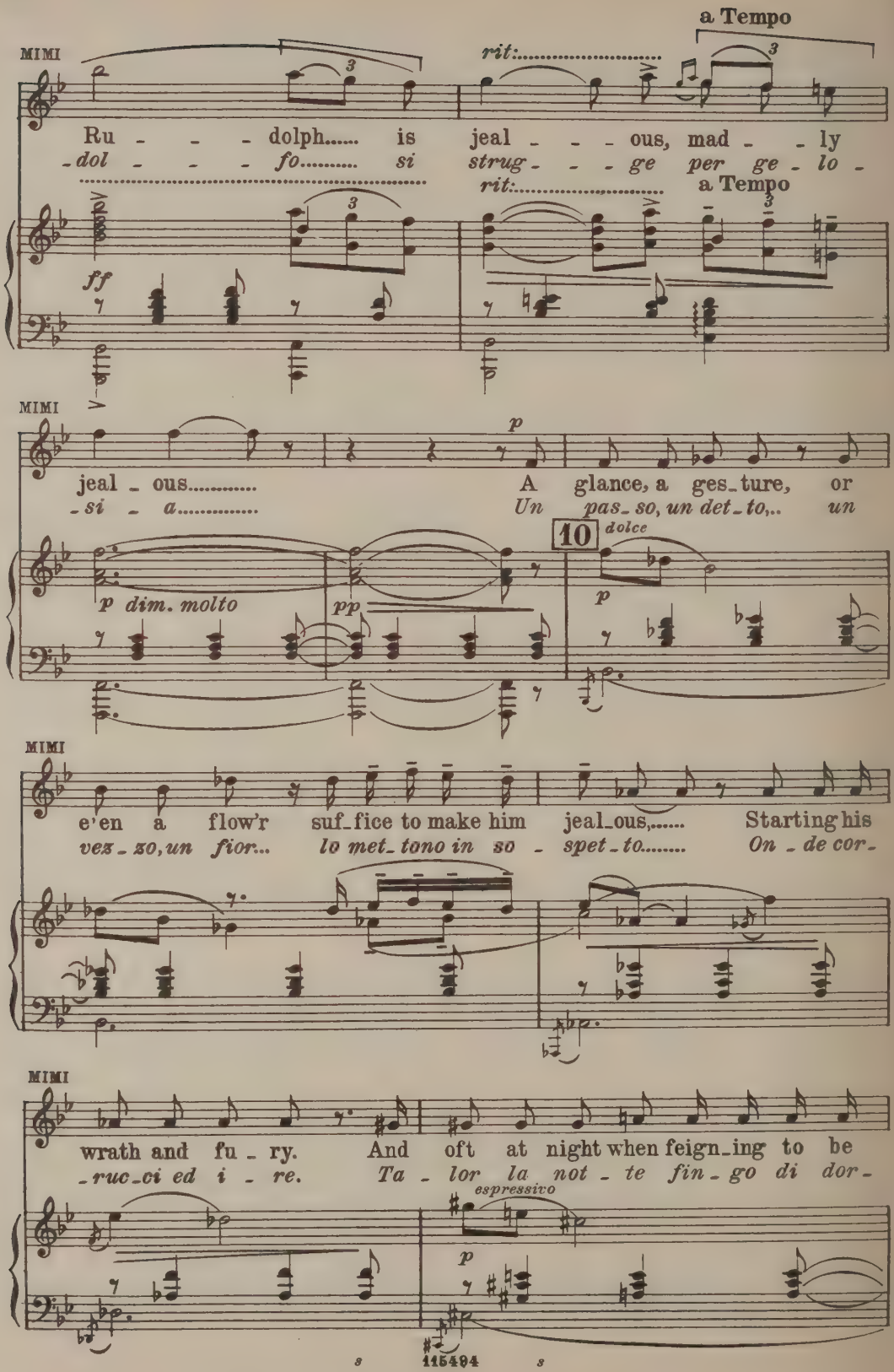
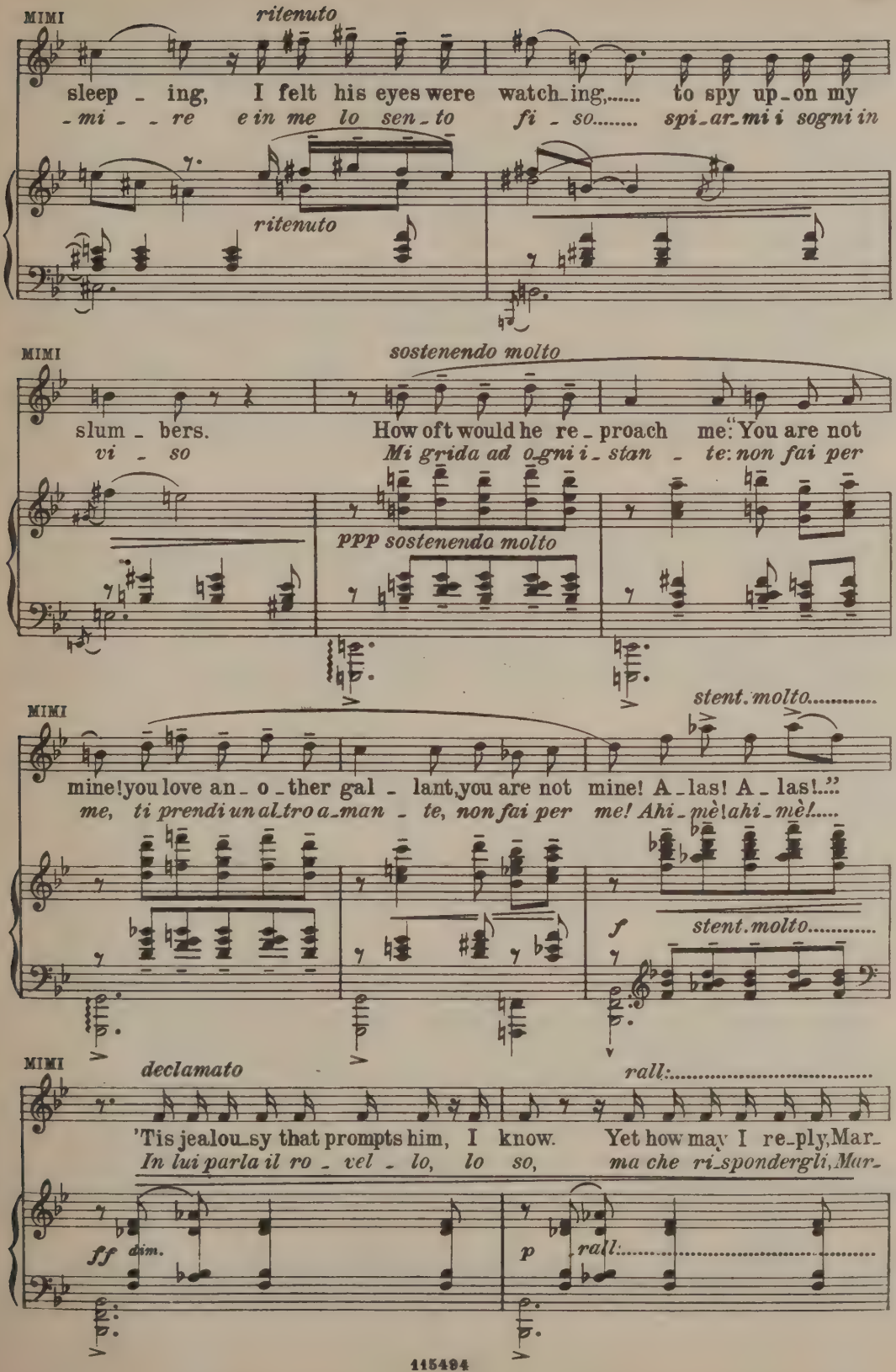

(a serving woman comes out of the tavern: Mimi goes up to her.)
MIMI
(cough)
a Tempo
work-ing. Thank you. Oh! my good wo-man, pray do me this
-vo - ra? Gra - zie. O buo-na don-na, mi fa - te il fa -
SERGEANT
(pointing to the cabaret)
There it is.
Ec - co-la.
a Tempo
p


MIMI
rall:.....rit.
see him! The mat_ter's ur_gent! Just tell him soft_ly that Mi_mi is
_lar_gli. Ho tan_ta fret_ta. Di _ te_ gli, pia_no, che Mi_mì l'a_
pp col canto.....
MIMI (the woman goes to the inn)
Andantino mosso
wait_ing.
_spet_ta...
SERGEANT
(to a passer-by)
In that bas_ket!
Ehi, quel pa_nie_re!
7
Andantino mosso
I° Tempo
ppp
pp
(Other folk now pass through the toll-gate and move off in different directions. The bell of the Hospice S^te Thé_rèse rings for matins.)
SERGEANT
Pass there!
Pas_si.
OFFICIAL
(after searching the basket)
Emp_ty!
Vuo_to!
(Campanelle)

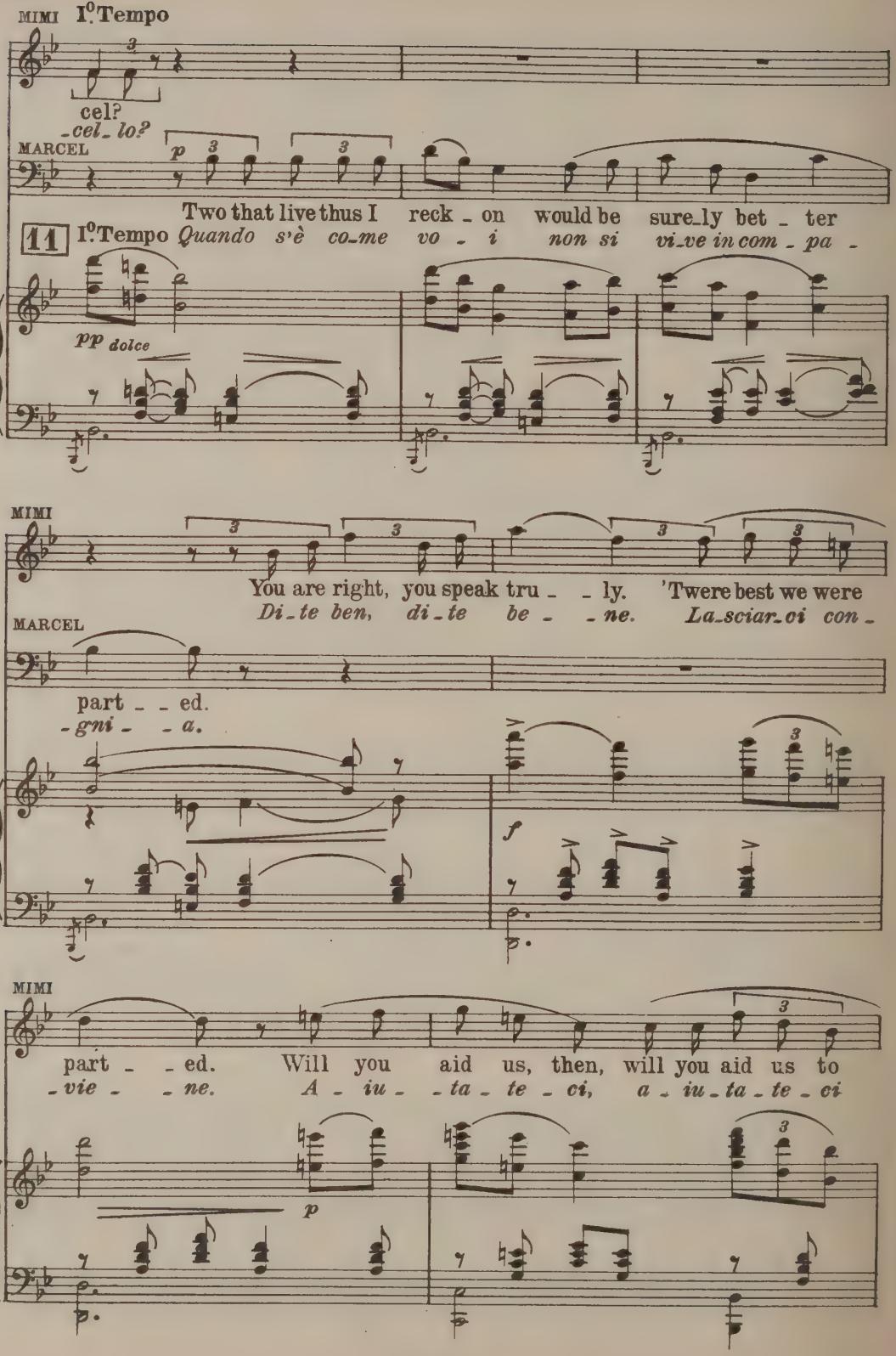
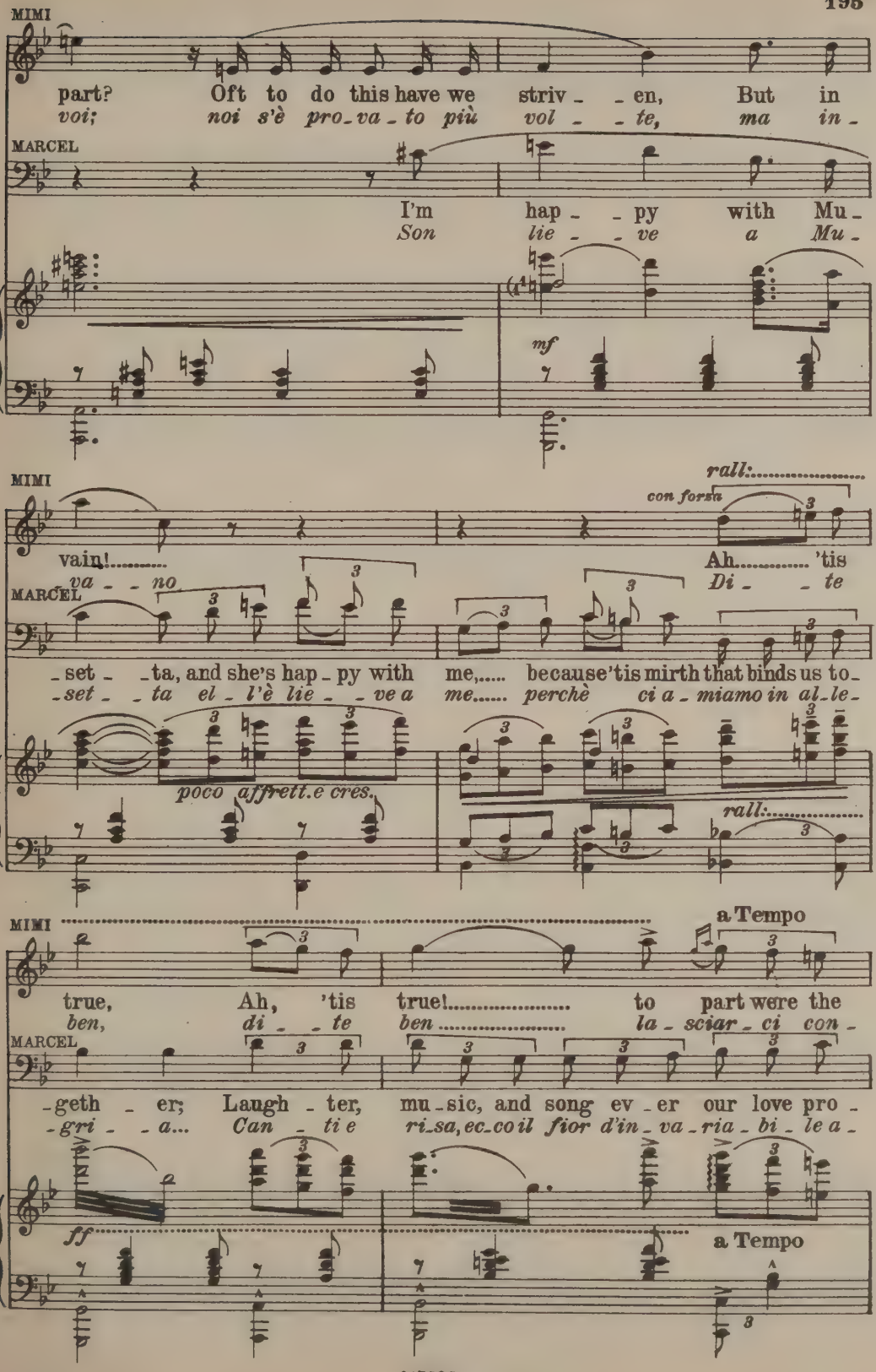
(Day has now come; a sad murky winter's day; sundry couples; homeward bound, quit the tavern.)

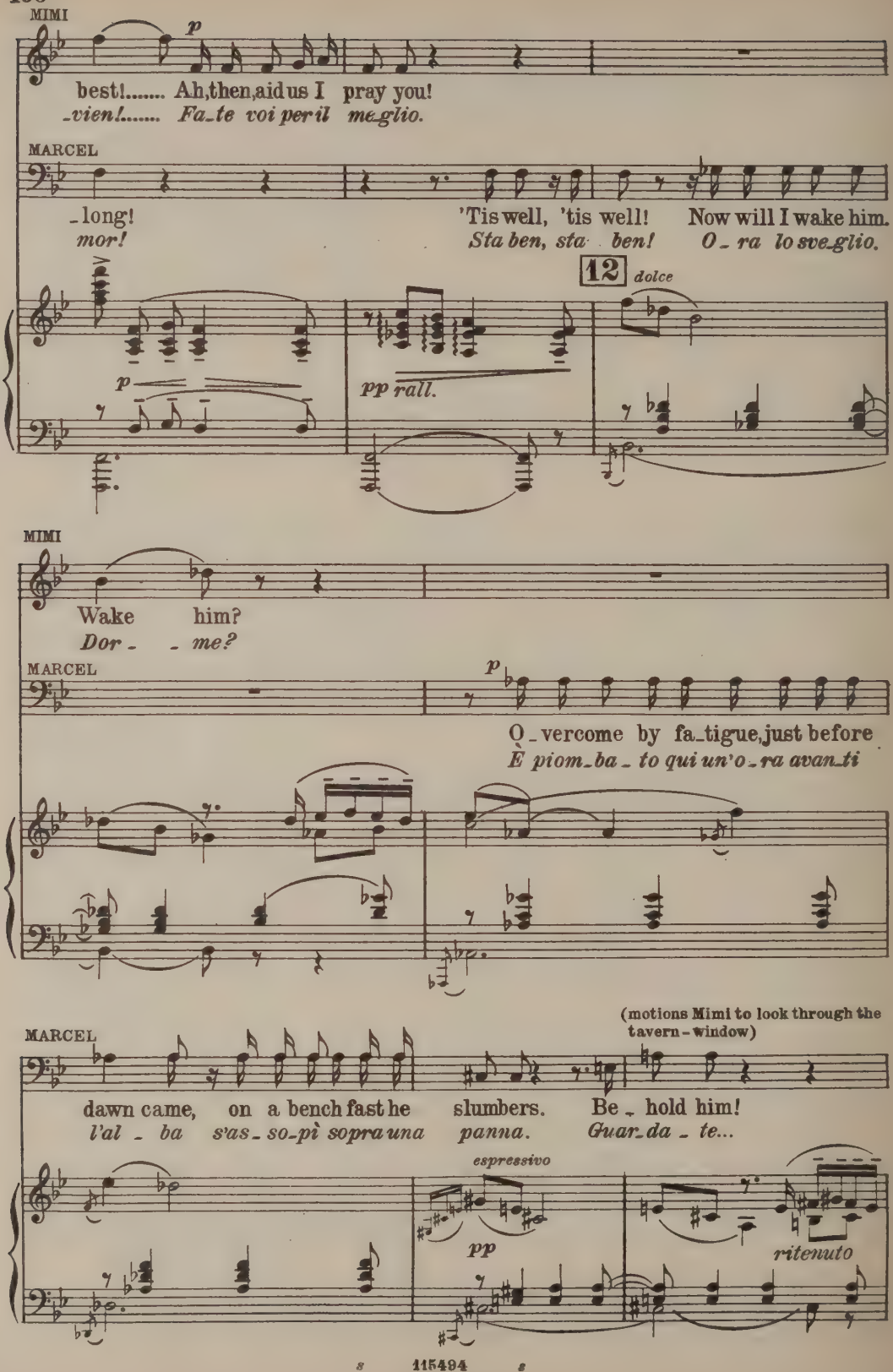
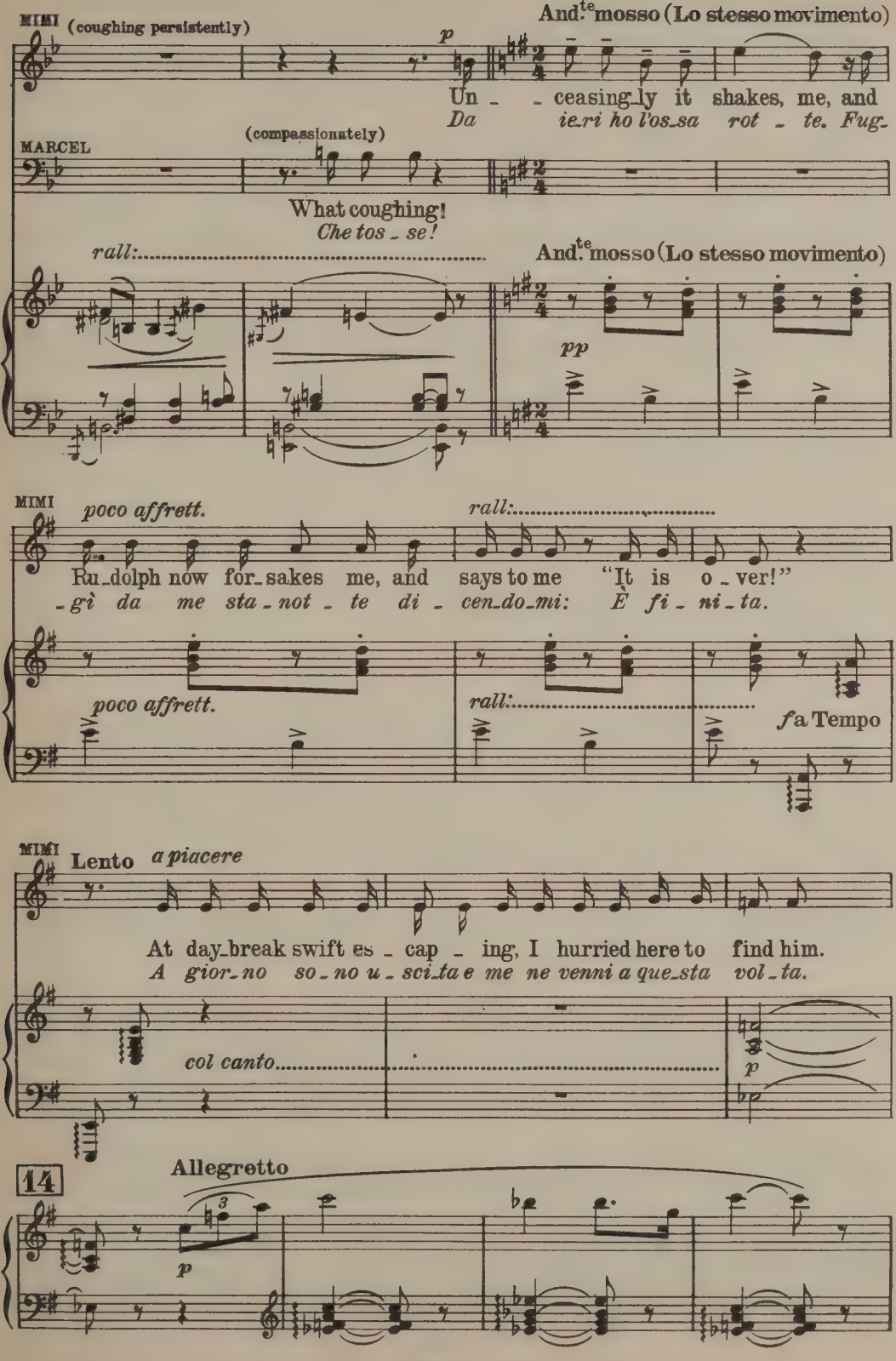



MARCEL
a Tempo
sing - ing to those who come here,
can - to ai pas - seg - gie - ri
And I, well I paint
risoluto
io pingo quei guer-
p a Tempo
ff
MARCEL
Vivo
war - riors, there, on the house - front.
-rie - ri sul - la fac - cia - ta.
Vivo
f
pp
molto rall:.....
Andante ♩ = 48
MARCEL
'Tis bit - ter! Pray en - ter!
È freddo. En - - trate.
9
Andante ♩ = 48
col canto.....
pp
MIMI
(bursts into tears)
Where is Ru - dolph?
C'è Ro - dol - fo?
En - ter I cannot, no!
Non posso en - trar; no, no!
MARCEL
Here.
Sì.
Why
Per - - -


(in despair.)
MIMI
Ah! good Marcel! Oh! help me! Oh
Oh! buon Marcel - lo, a - iu - to! a -
MARCEL
not?
-chè?
MIMI
help me!
-iu - to!
For Ru - dolph, for Ru - dolph
Ro - dol - fo, Ro-dol - fo
MARCEL
Say, what has hap - pened?
Co-s'è av-ve - nu - to?
con anima
MIMI
loves me, for Ru - dolph loves me yet avoids me! My own dear
m'a - - ma, Ro - dol - - fo m'ama e mi fug - ge, il mio Ro -
rall:.....
poco affrett. e cres.


a Tempo
MIMI
Ru - - - dolph..... is jeal - - - ous, mad - - ly
-dol - - - fo..... si strug - - - ge per ge - lo -
rit:..... a Tempo
ff
MIMI
jeal - ous..... A glance, a ges-ture, or
-si - a..... Un pas-so, un det-to,.. un
p dim. molto
pp
10
dolce
p
MIMI
e'en a flow'r suf-fice to make him jeal-ous,..... Starting his
vez-zo, un fior... lo met-tono in so - spet-to..... On - de cor-
MIMI
wrath and fu - ry. And oft at night when feign-ing to be
-ruc-ci ed i - re. Ta - lor la not - te fin-go di dor-
espressivo
p

MIMI
ritenuto
sleep - ing, I felt his eyes were watch-ing,..... to spy up-on my
-mi - re e in me lo sen-to fi - so..... spi-ar-mi i sogni in
ritenuto
MIMI
sostenendo molto
slum - bers. How oft would he re-proach me: "You are not
vi - so Mi grida ad ogni i-stan - te: non fai per
ppp sostenendo molto
MIMI
stent. molto.....
mine! you love an-o-ther gal - lant, you are not mine! A-las! A-las!..."
me, ti prendi un altro a-man - te, non fai per me! Ahi-mè! ahi-mè!.....
f
stent. molto.....
MIMI
declamato
rall:.....
'Tis jea-lou-sy that prompts him, I know. Yet how may I re-ply, Mar-
In lui parla il ro - vel - lo, lo so, ma che ri-spondergli, Mar-
ff dim.
p
rall:.....


MIMI I°Tempo
cel?
-cel-lo?
MARCEL
p
Two that live thus I reck-on would be sure-ly bet-ter
11 I°Tempo Quando s'è co-me vo-i non si vi-ve in com-pa-
pp dolce
MIMI
You are right, you speak tru--ly. 'Twere best we were
Di-te ben, di-te be--ne. La-sciar-ci con-
MARCEL
part--ed.
-gni--a.
f
MIMI
part--ed. Will you aid us, then, will you aid us to
-vie--ne. A-iu--ta-te-ci, a-iu-ta-te-ci
p

MIMI
part? Oft to do this have we striv - en, But in
voi; noi s'è pro - va - to più vol - te, ma in -
MARCEL
I'm hap - py with Mu -
Son lie - ve a Mu -
mf
MIMI
rall:
con forza
vain! Ah 'tis
va - no Di - te
MARCEL
- set - ta, and she's hap - py with me, because 'tis mirth that binds us to -
- set - ta el - l'è lie - ve a me perchè ci a - miamo in al - le -
poco affrett.e cres.
rall:
MIMI
a Tempo
true, Ah, 'tis true! to part were the
ben, di - te ben la - sciar - ci con -
MARCEL
- geth - er; Laugh - ter, mu - sic, and song ev - er our love pro -
- gri - a... Can - ti e ri - sa, ec - co il fior d'in - va - ria - bi - le a -
ff
a Tempo


MIMI
p
best!..... Ah, then, aid us I pray you!
-vien!..... Fa-te voi per il me-glio.
MARCEL
-long! 'Tis well, 'tis well! Now will I wake him.
mor! Sta ben, sta ben! O-ra lo sve-glio.
12
dolce
p
pp rall.
MIMI
Wake him?
Dor- -me?
MARCEL
p
O-vercome by fa-tigue, just before
È piom-ba-to qui un'o-ra avan-ti
(motions Mimi to look through the tavern-window)
MARCEL
dawn came, on a bench fast he slumbers. Be-hold him!
l'al-ba s'as-so-pì sopra una panna. Guar-da-te...
espressivo
pp
ritenuto

MIMI (coughing persistently)
And.te mosso (Lo stesso movimento)
p
Un _ _ ceasing_ly it shakes, me, and
Da ie_ri ho l'os_sa rot _ te. Fug_
MARCEL
(compassionately)
What coughing!
Che tos _ se!
rall:
And.te mosso (Lo stesso movimento)
pp
MIMI
poco affrett.
rall:
Ru_dolph now for_sakes me, and says to me "It is o _ ver!"
_gì da me sta _ not _ te di _ cen_do_mi: È fi _ ni _ ta.
poco affrett.
rall:
f a Tempo
MIMI
Lento a piacere
At day_break swift es _ cap _ ing, I hurried here to find him.
A gior_no so _ no u _ sci_ta e me ne venni a que_sta vol _ ta.
col canto
p
14
Allegretto
3
p

(watching Rudolph inside the tavern.)

MARCEL *a piacere*

He's wak_ing, call_ing, and wants me,
Si de_sta... s'al_za... mi cer_ca...

dolce

col canto..... *p* a Tempo

MIMI *rapidamente* *p* a Tempo

He must not see me.
Ch'ei non mi ve_da!

MARCEL *p*

come, then!
vie_ne...

fp Go quick_ly
*Or rin_ca_*

col canto..... *mf* a Tempo *mf*

MARCEL

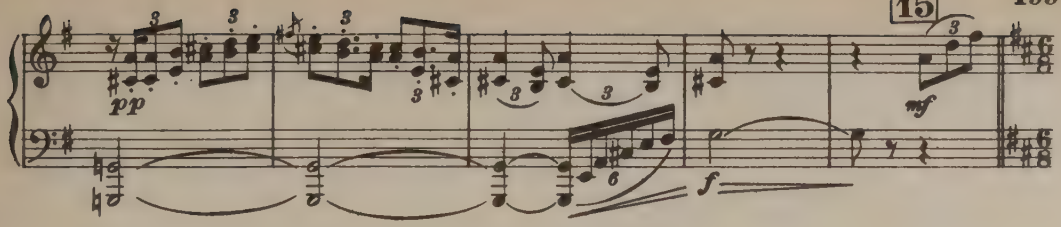
home Or hide yourself out there. Dont make a scene;
_sa_te Mi_mì, per ca_ri_tà! Non fa_te sce_ne qua!

p *p*

Poco meno *P espress.* *rit.* *p*

Poco meno *P legato*

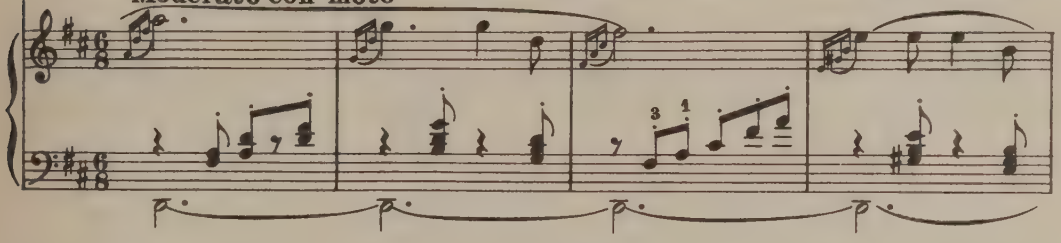
rit. *pp*



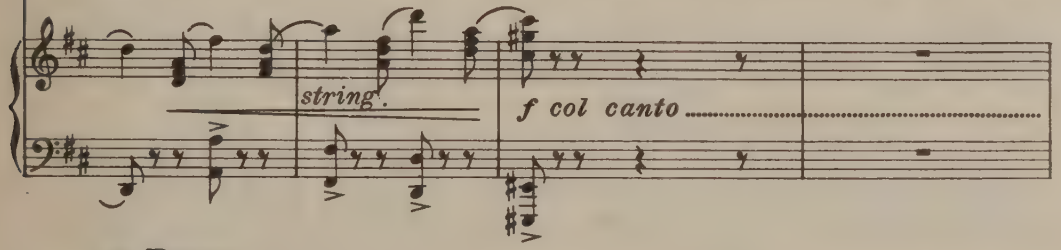
(coming out of the inn, hastens towards Marcel.)

RUDOLPH

Moderato con moto

Mar - cel, at last I've found you! Where none can
Mar - cel - lo. Fi - nal - men - te! Qui niun ci

RUDOLPH.

a piacere

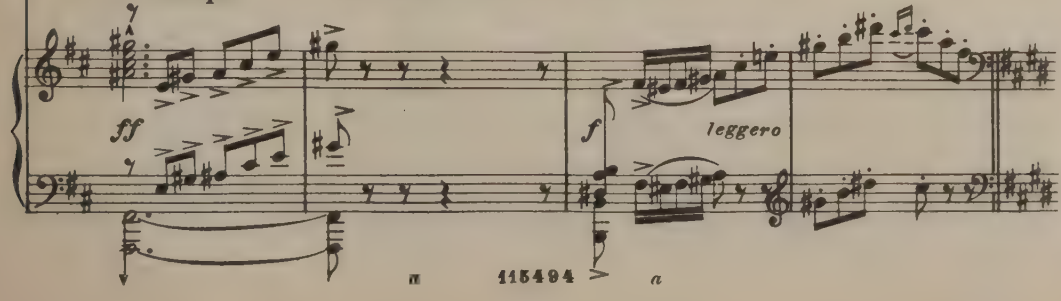
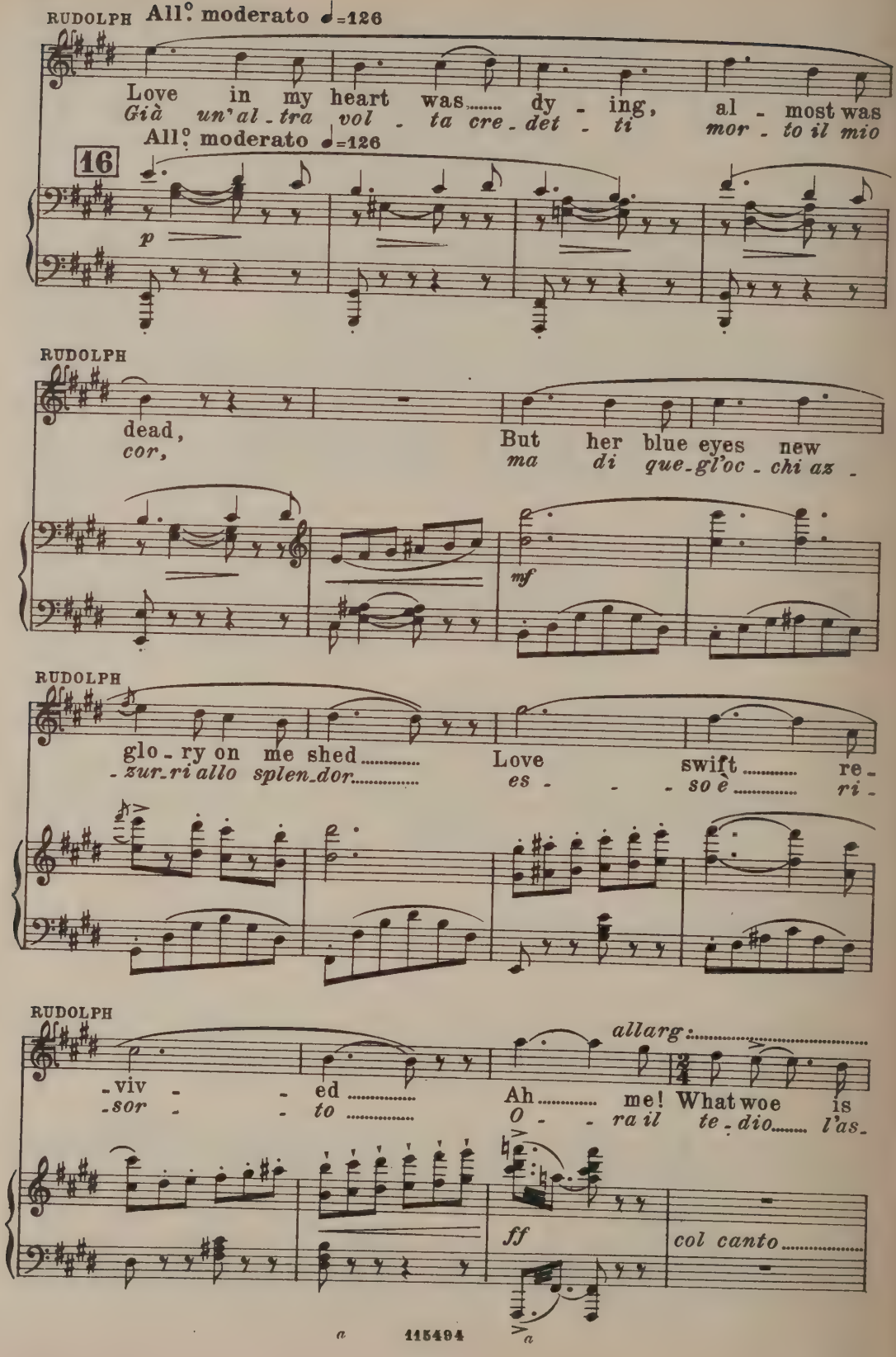
hear us. I want a se-par - a - tion from Mi -
sen - te. Io voglio se-pa - rar - mi da Mi -

a Tempo

RUDOLPH

- mi.
- mì.

MARCEL

Is that your lat-est whim?
Sei vo - lu - bil co - sì?

a Tempo


RUDOLPH All° moderato ♩=126
Love in my heart was dy - ing, al - most was
Già un'al - tra vol - ta cre - det - ti mor - to il mio
All° moderato ♩=126
16
p
RUDOLPH
dead,
cor,
But her blue eyes new
ma di que - gl'oc - chi az -
mf
RUDOLPH
glo - ry on me shed
- zur - ri allo splen - dor
Love swift re -
es - - - so è ri -
RUDOLPH
- viv - - ed
- sor - - to
allarg.
Ah me! What woe is
O - - ra il te - dio l'as -
ff
col canto
a
115494
a

RUDOLPH a Tempo (Mimi warily approaches, to listen)

mine! Yes!

MARCEL *sal ... Per*

17 Would you now such a bit - ter pain re - call?

E gli vuoi rin - no - va - re il fu - ne - ral?

a Tempo

mf

RUDOLPH (sadly) Meno

al - ways!

sempre!

MARCEL *p* *p*

Nay, be prudent, Love is not worth the keep - ing, That

Cambia me - tro. Dei pazzi è l'a - mor te - tro che

f Meno *p*

MARCEL a Tempo *f*

on - ly ends in weep - ing. Love must thrive in mirth and

la - cri - me di - stil - la. Se non ri - de e sfa -

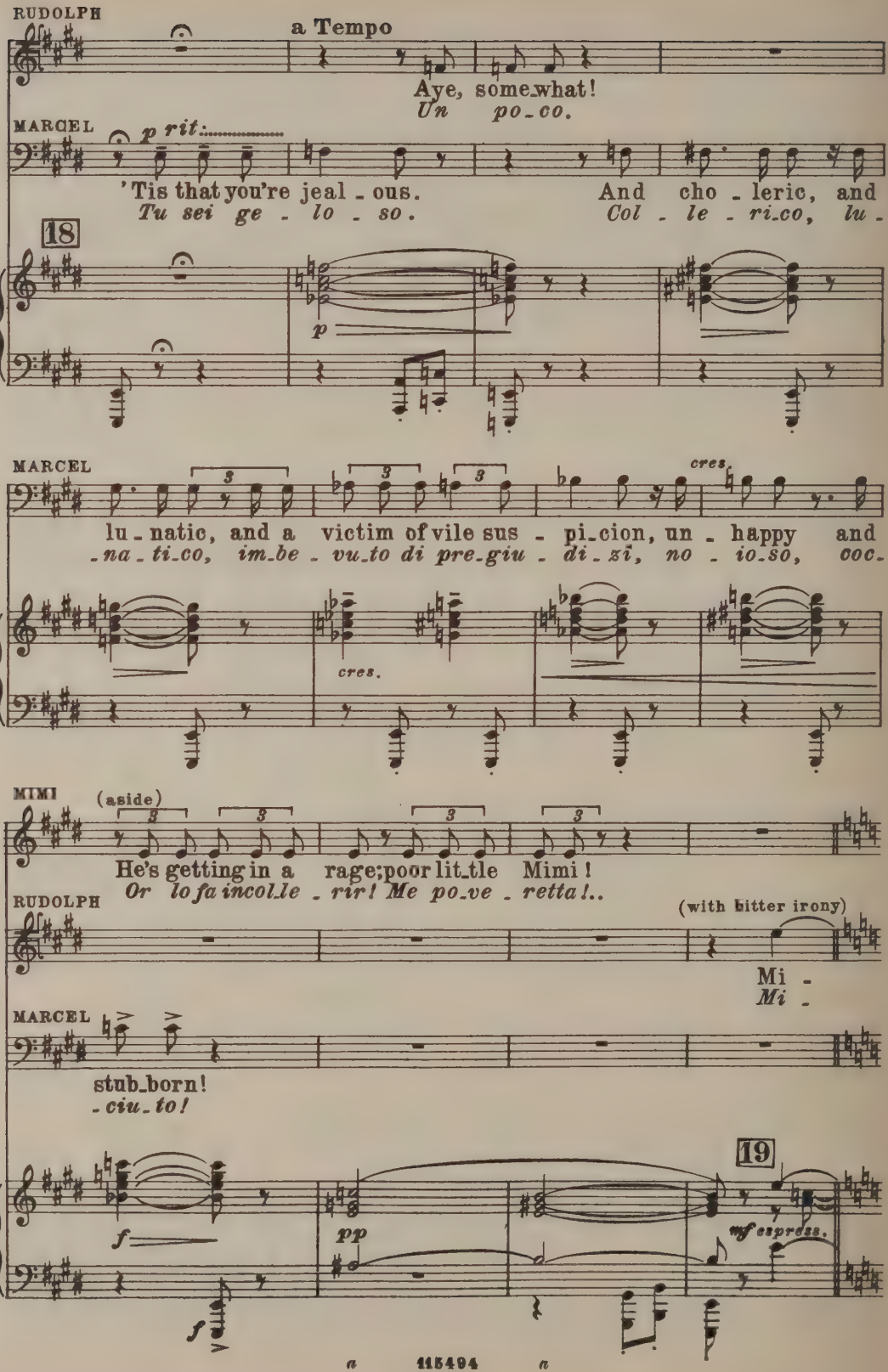
sf *p* a Tempo

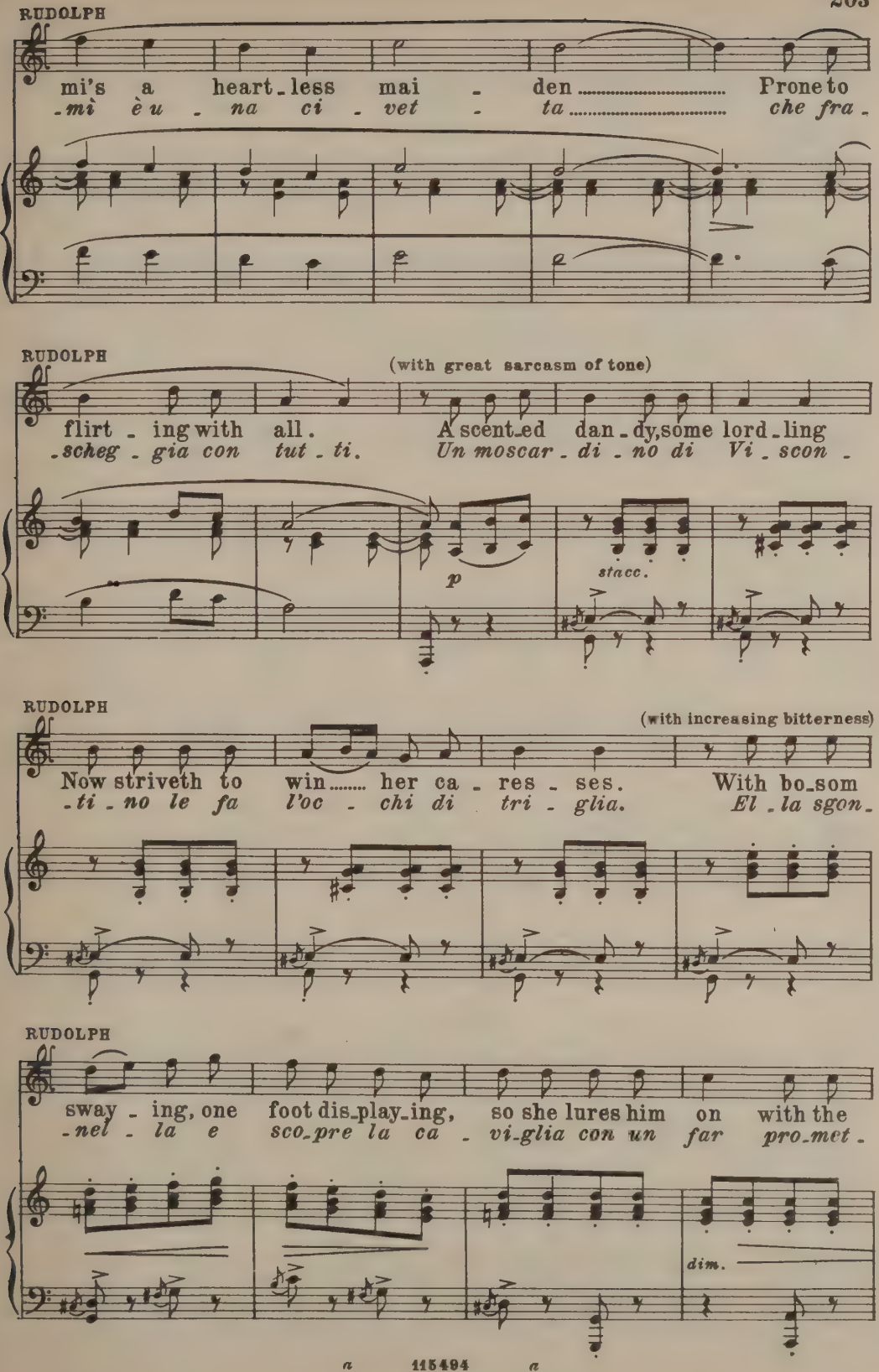
MARCEL

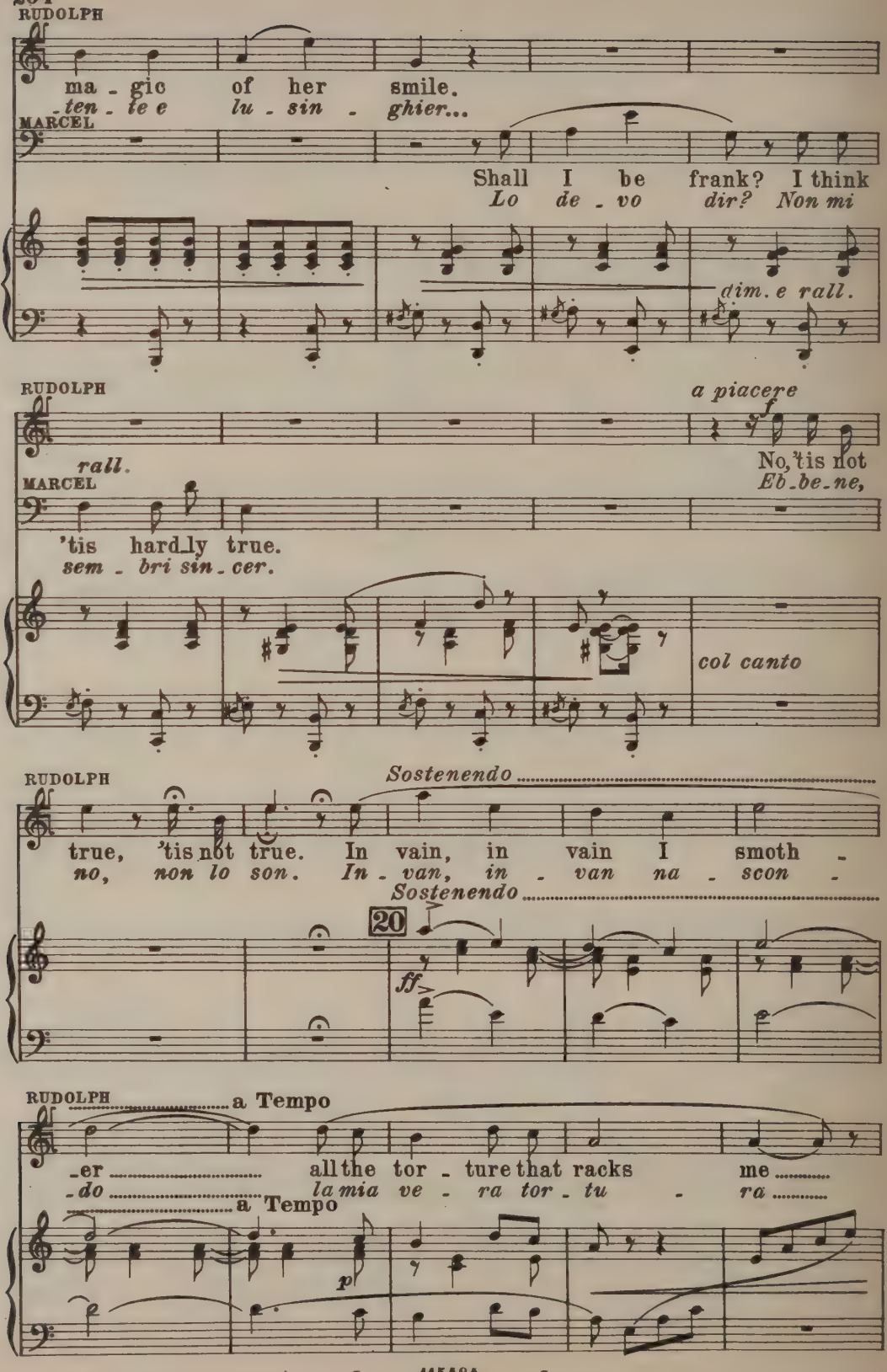
glad - ness or else it is but mad - ness!

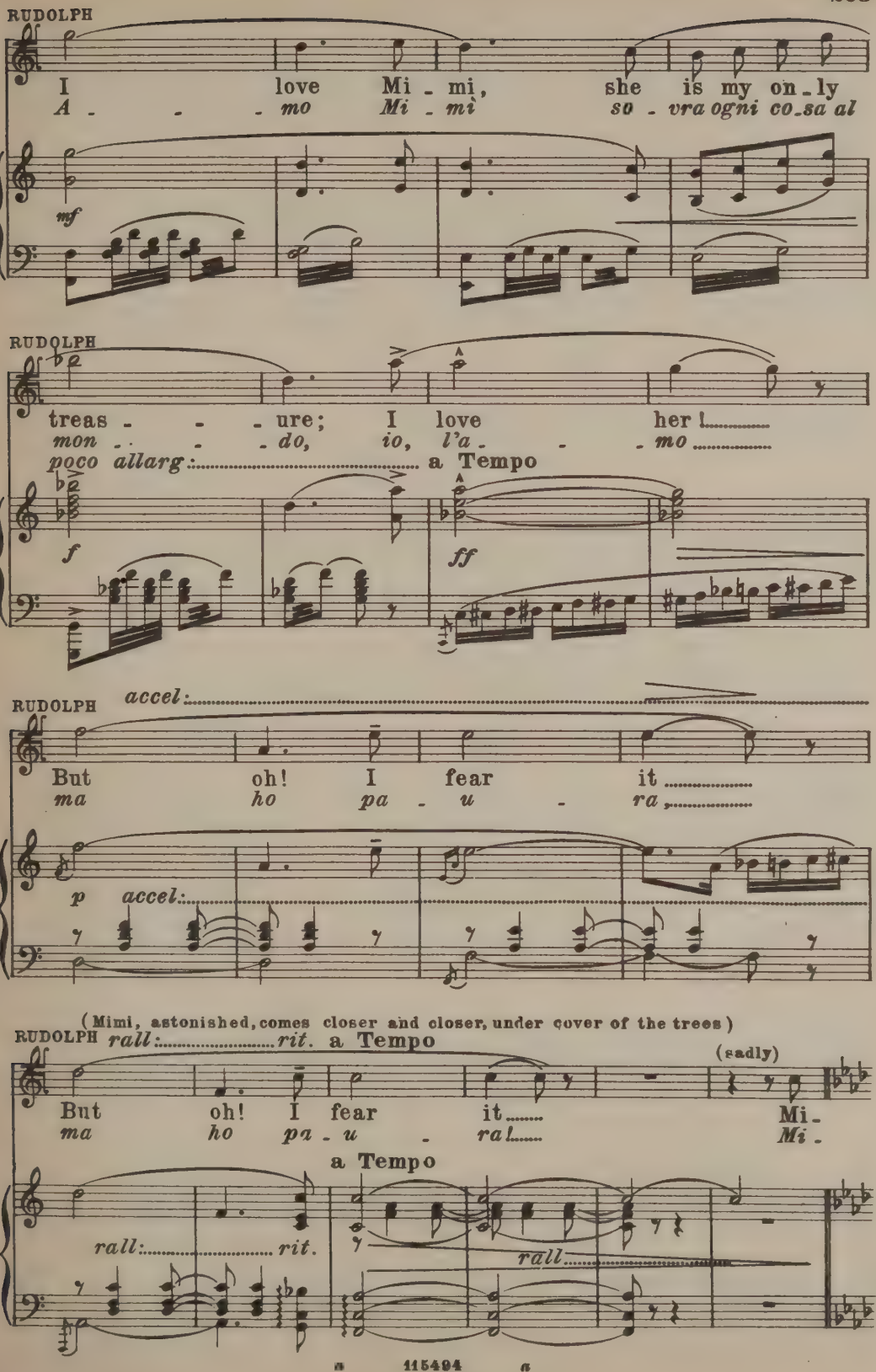
- vil - la l'a - more è fiacco e ro - co.

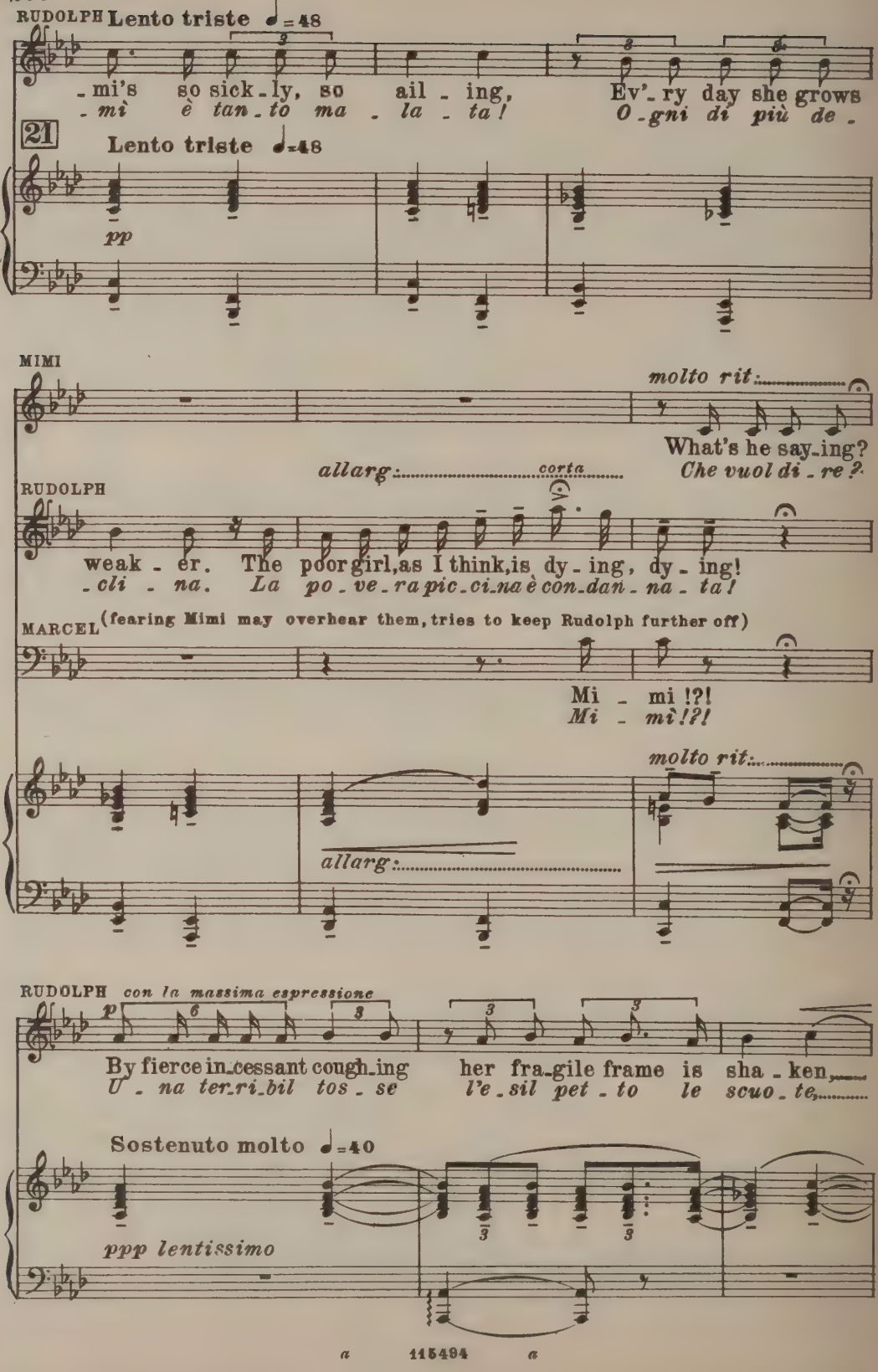
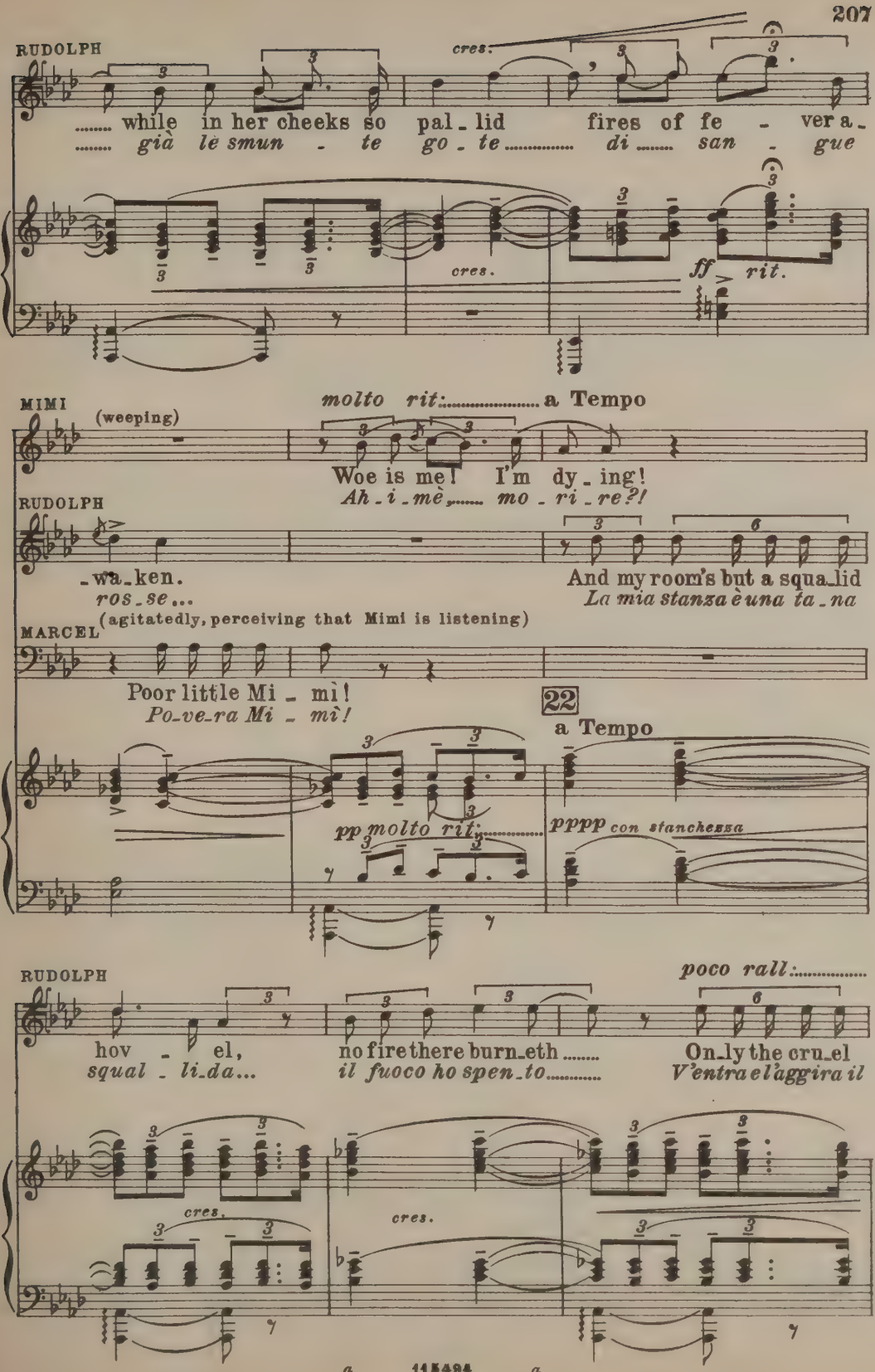
mf *pp* *f* *pp*

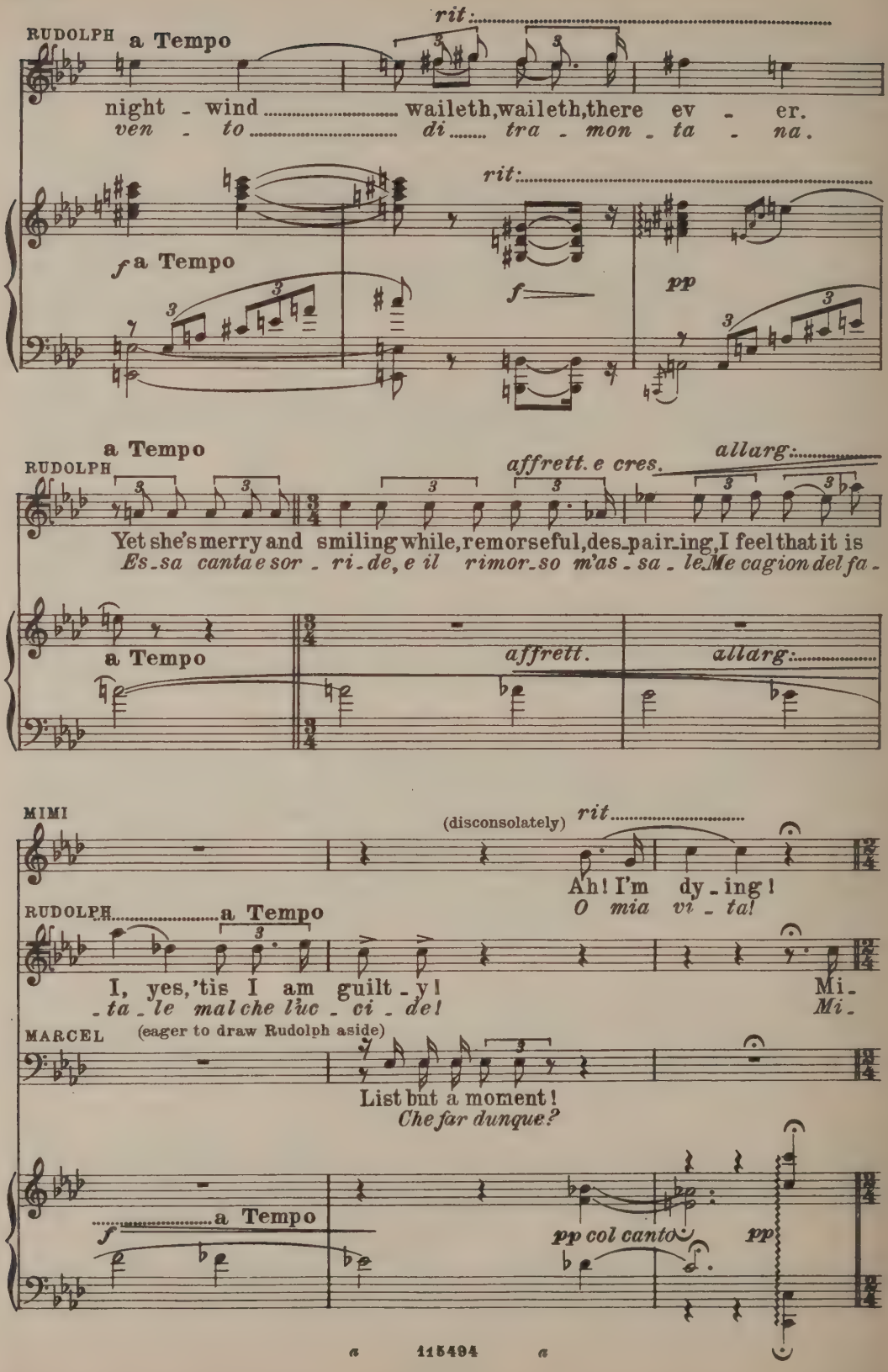

RUDOLPH
a Tempo
Aye, some_what!
Un po_co.
MARCEL
p rit:
'Tis that you're jeal_ous.
Tu sei ge_lo_so.
And cho_leric, and
Col_le_ri_co, lu_
18
p
MARCEL
cres.
lu_natic, and a victim of vile sus_pi_cion, un_happy and
_na_ti_co, im_be_vu_to di pre_giu_di_zi, no_io_so, coc_
cres.
MIMI
(aside)
He's getting in a rage; poor lit_tle Mimi!
Or lo fa in col_le_rir! Me po_ve_retta!..
RUDOLPH
(with bitter irony)
Mi_
Mi_
MARCEL
stub_born!
_ciu_to!
19
f
pp
mf espress.
f


RUDOLPH
mi's a heart-less mai - den ..... Prone to
-mì è u - na ci - vet - ta ..... che fra -
RUDOLPH
(with great sarcasm of tone)
flirt - ing with all. A scent-ed dan-dy, some lord-ling
-scheg - gia con tut - ti. Un moscar - di - no di Vi - scon -
p
stacc.
RUDOLPH
(with increasing bitterness)
Now striveth to win ..... her ca - res - ses. With bo-som
-ti - no le fa l'oc - chi di tri - glia. El - la sgon -
RUDOLPH
sway - ing, one foot dis-play-ing, so she lures him on with the
-nel - la e sco-pre la ca - vi-glia con un far pro-met -
dim.


RUDOLPH
ma - gic of her smile.
-ten - te e lu - sin - ghier...
MARCEL
Shall I be frank? I think
Lo de - vo dir? Non mi
dim. e rall.
RUDOLPH
a piacere
f
rall.
No, 'tis not
MARCEL
Eb - be - ne,
'tis hard - ly true.
sem - bri sin - cer.
col canto
RUDOLPH
Sostenendo
true, 'tis not true. In vain, in vain I smoth -
no, non lo son. In - van, in - van na - scon -
Sostenendo
20
ff
RUDOLPH
a Tempo
-er all the tor - ture that racks me
-do la mia ve - ra tor - tu - ra
a Tempo
p


RUDOLPH
I love Mi - mi, she is my on - ly
A - - - mo Mi - mì so - vra ogni co - sa al
mf
RUDOLPH
treas - - - ure; I love her!
mon - - - do, io, l'a - - - mo
poco allarg: a Tempo
f
ff
RUDOLPH accel:
But oh! I fear it
ma ho pa - u - ra
p accel:
(Mimi, astonished, comes closer and closer, under cover of the trees)
RUDOLPH rall: rit. a Tempo
(sadly)
But oh! I fear it Mi -
ma ho pa - u - ra! Mi -
a Tempo
rall: rit.
rall


RUDOLPH
Lento triste ♩=48
-mi's so sick-ly, so ail-ing, Ev'-ry day she grows
-mì è tan-to ma-la-ta! O-gni dì più de-
21
Lento triste ♩=48
pp
MIMI
molto rit.
What's he say-ing?
Che vuol di-re?
allarg. corta
RUDOLPH
weak-er. The poor girl, as I think, is dy-ing, dy-ing!
-cli-na. La po-ve-ra pic-ci-na è con-dan-na-ta!
MARCEL
(fearing Mimi may overhear them, tries to keep Rudolph further off)
Mi - mi !?!
Mi - mì!?!
molto rit.
allarg.
RUDOLPH
con la massima espressione
p
By fierce in-cessant cough-ing her fra-gile frame is sha-ken,
U-na ter-ri-bil tos-se l'e-sil pet-to le scuo-te,
Sostenuto molto ♩=40
ppp lentissimo

RUDOLPH
cres.
while in her cheeks so pal_lid fires of fe - ver a_
già le smun - te go_te di san - gue
cres.
ff rit.
MIMI
(weeping)
molto rit: a Tempo
Woe is me! I'm dy_ing!
Ah_i_mè, mo_ri_re?!
RUDOLPH
_wa_ken.
ros_se...
And my room's but a squa_lid
La mia stanza è una ta_na
(agitatedly, perceiving that Mimi is listening)
MARCEL
Poor little Mi _ mì!
Po_ve_ra Mi _ mì!
22
a Tempo
pp molto rit:
pppp con stanchezza
RUDOLPH
poco rall:
hov - el,
squal _ li_da...
no fire there burn_eth
il fuoco ho spen_to
On_ly the cru_el
V'entra e l'aggira il
cres.
cres.


RUDOLPH
a Tempo
rit:
night - wind ..... waileth, waileth, there ev - er.
ven - to ..... di ..... tra - mon - ta - na.
f a Tempo
f
pp
a Tempo
RUDOLPH
affrett. e cres.
allarg:
Yet she's merry and smiling while, remorseful, despairing, I feel that it is
Es - sa canta e sor - ri - de, e il rimor - so m'as - sa - le Me cagion del fa -
a Tempo
affrett.
allarg:
MIMI
(disconsolately)
rit
Ah! I'm dy - ing!
O mia vi - ta!
RUDOLPH
a Tempo
I, yes, 'tis I am guilt - y!
- ta - le mal che luc - ci - de!
Mi -
Mi -
MARCEL
(eager to draw Rudolph aside)
List but a moment!
Che far dunque?
a Tempo
f
pp col canto
pp
a 115494 a

I° Tempo ma agitando un poco

MIMI (in tones of anguish)

Ah me! Ah me! All is ov - er! Life and loving, all are ended!
Ahimè! Ahimè! E fi - ni - ta!.. O mia vi - ta!.. E fi - ni - ta!..

RUDOLPH

- mi's a hothouse flow - er. Want has wasted her beau - ty
- mi di serra è fio - re. Po - ver - tà l'ha sfiori - ta,

MARCEL

Nay but listen! softly!
Oh qual pietà! Poveret - ta!

23 I° Tempo ma agitando un poco

pp

MIMI

rall:

Mi - mi must die! Mi - mi must
Ah - i - mè mo - rir, ahi - mè mo -

RUDOLPH

allarg. *rit.*

and to bring her back to life would need more than love, far more than
per richia - mar - la in vi - ta non ba - sta a - mor, non ba - sta a -

MARCEL

Povera Mimì! *Povera Mi -*

col canto *rall:*

p 115494 *p*

MIMI (Mimi's violent coughing and sobbing reveal her presence.)

a Tempo

die!
-rir!

RUDOLPH

love.
-mor!

MARCEL

-mi!

pp a Tempo *Sostenendo*

cres.

cres. poco a poco

RUDOLPH (rushing towards Mimi)

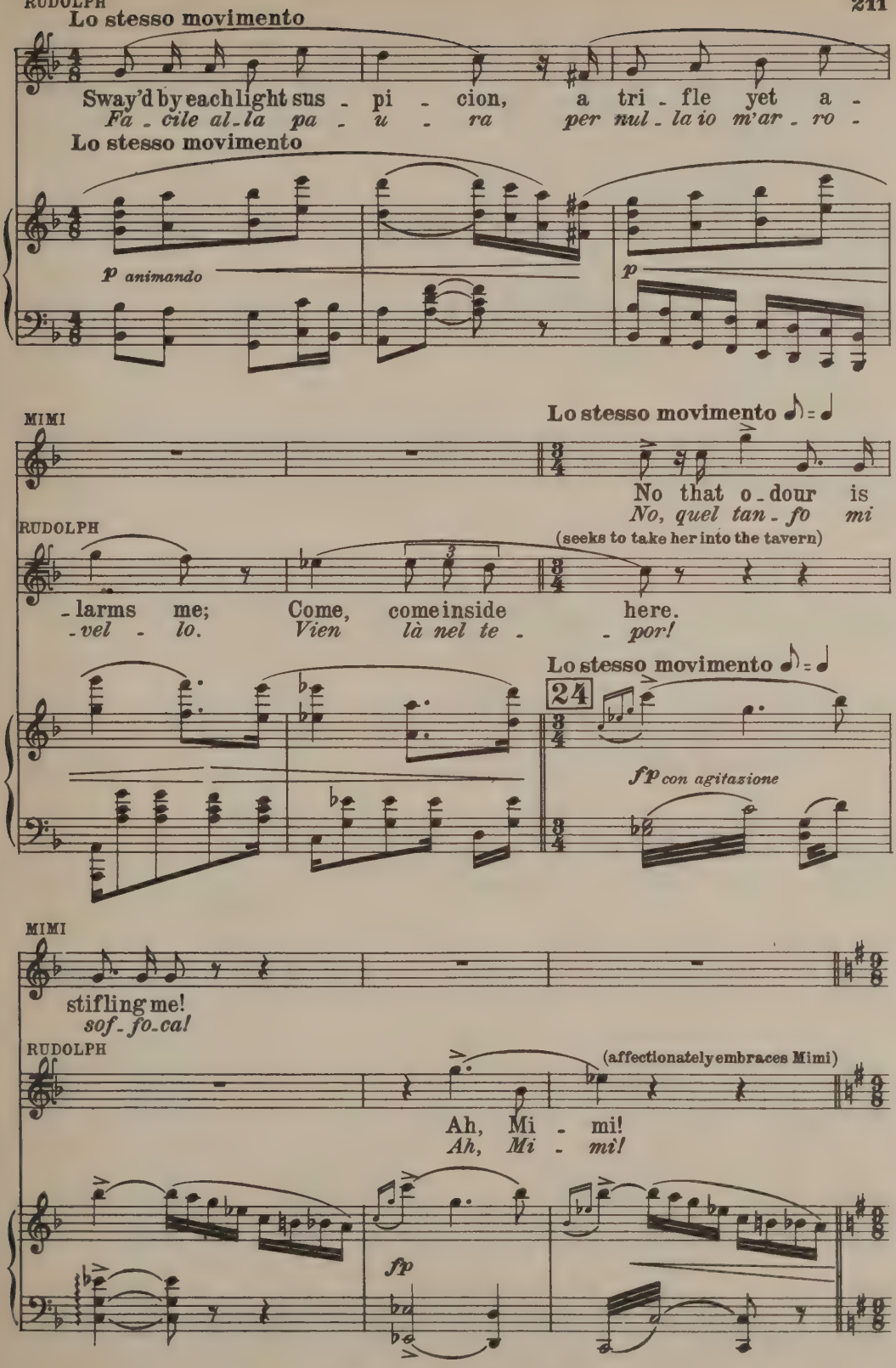
poco allarg.

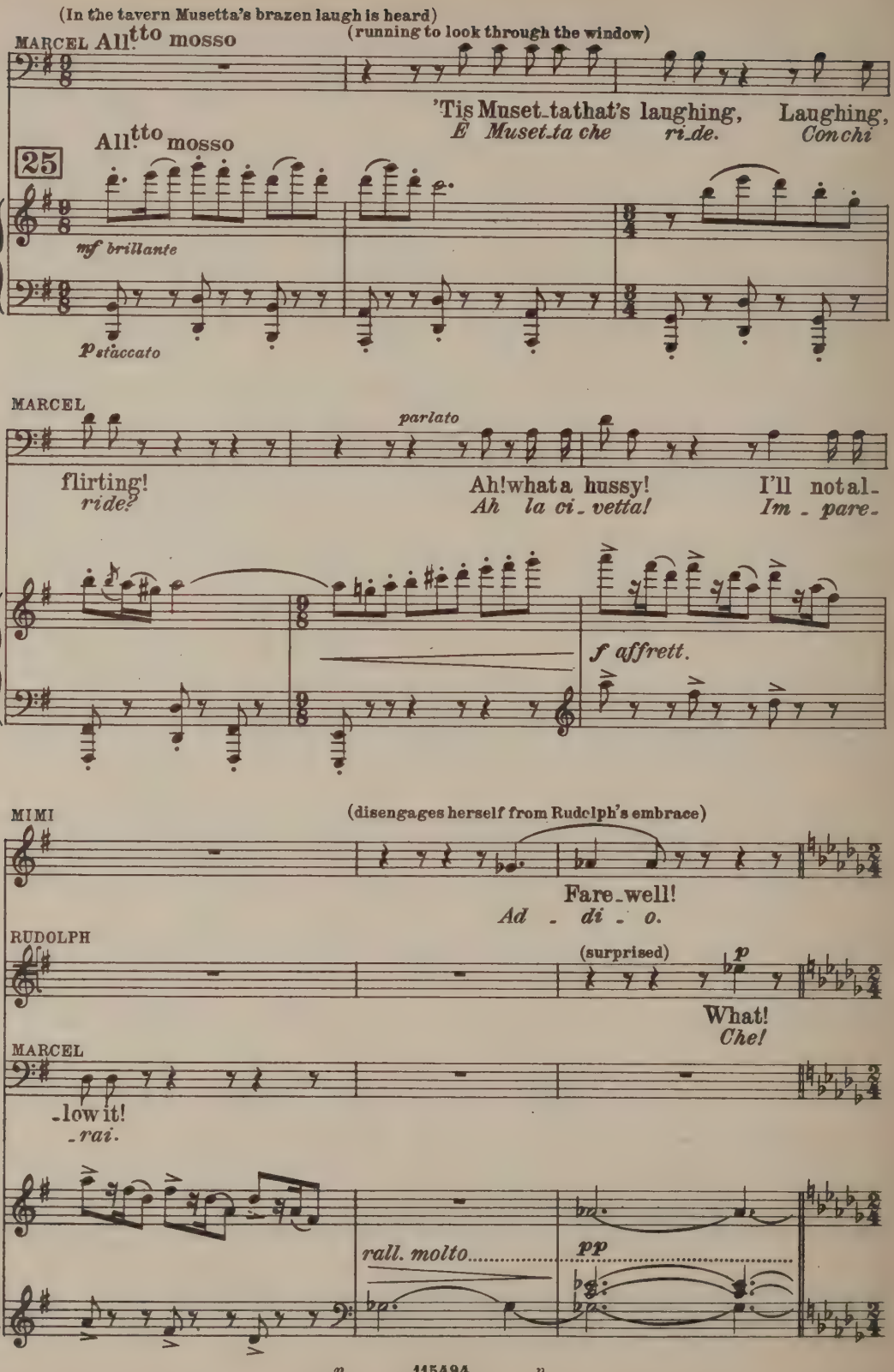
Ha! Mimì! You here? You heard, you heard me?
Chè?! Mimì! Tu qui? M'ha-i sen-ti-to?

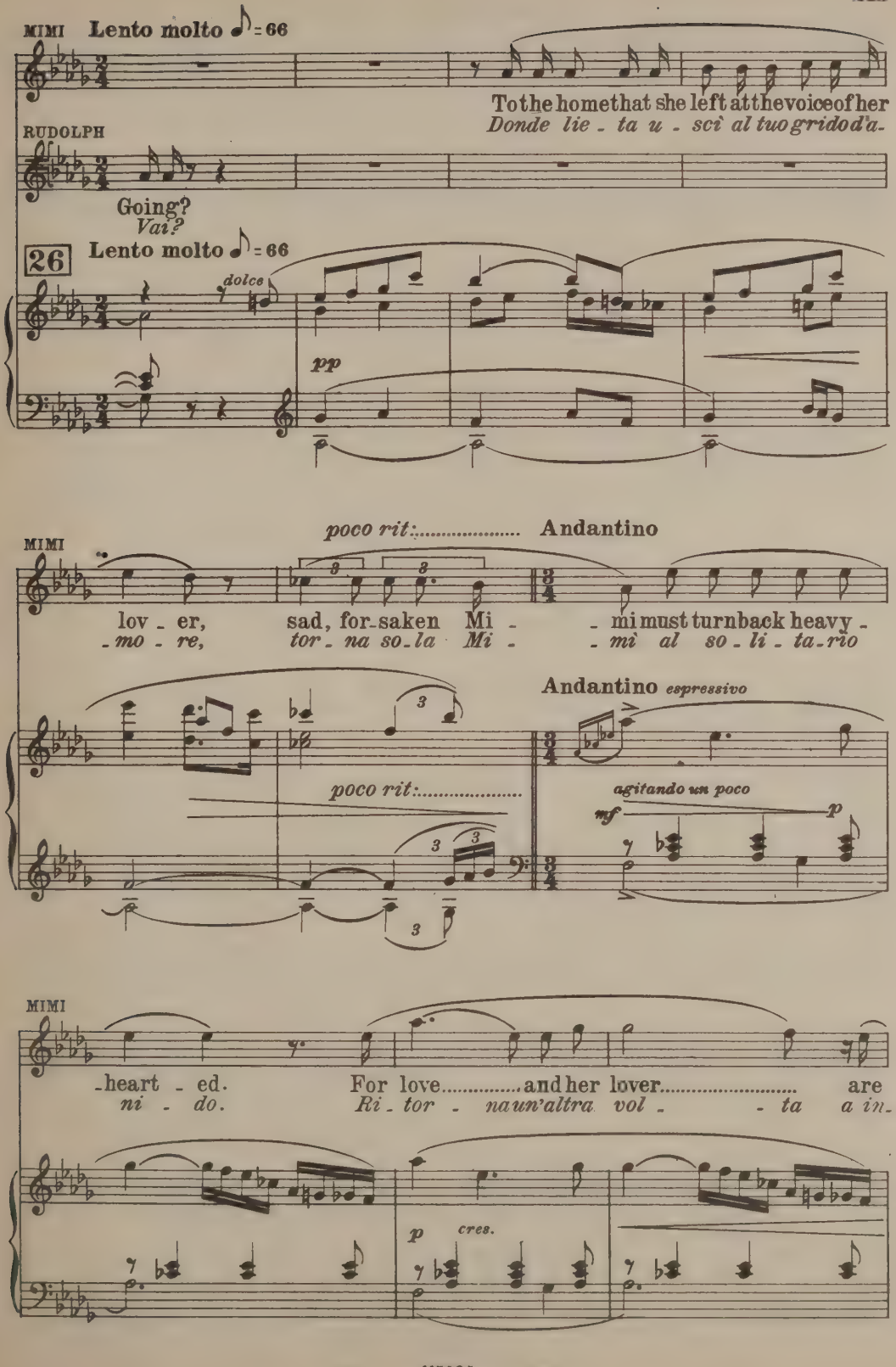
MARCEL

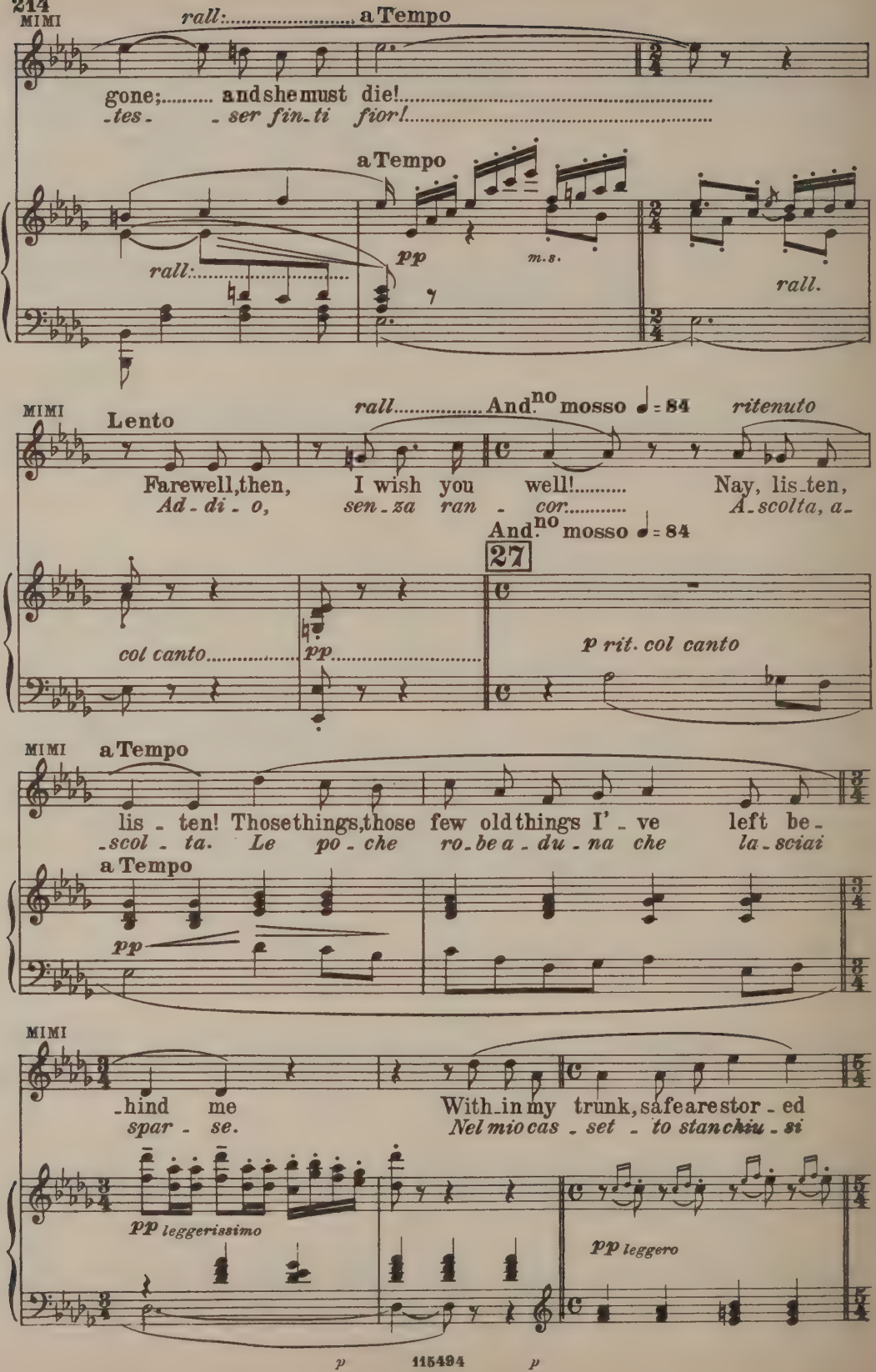
Then she must have been list'-ning!
El-la dunque ascol-ta-va?!

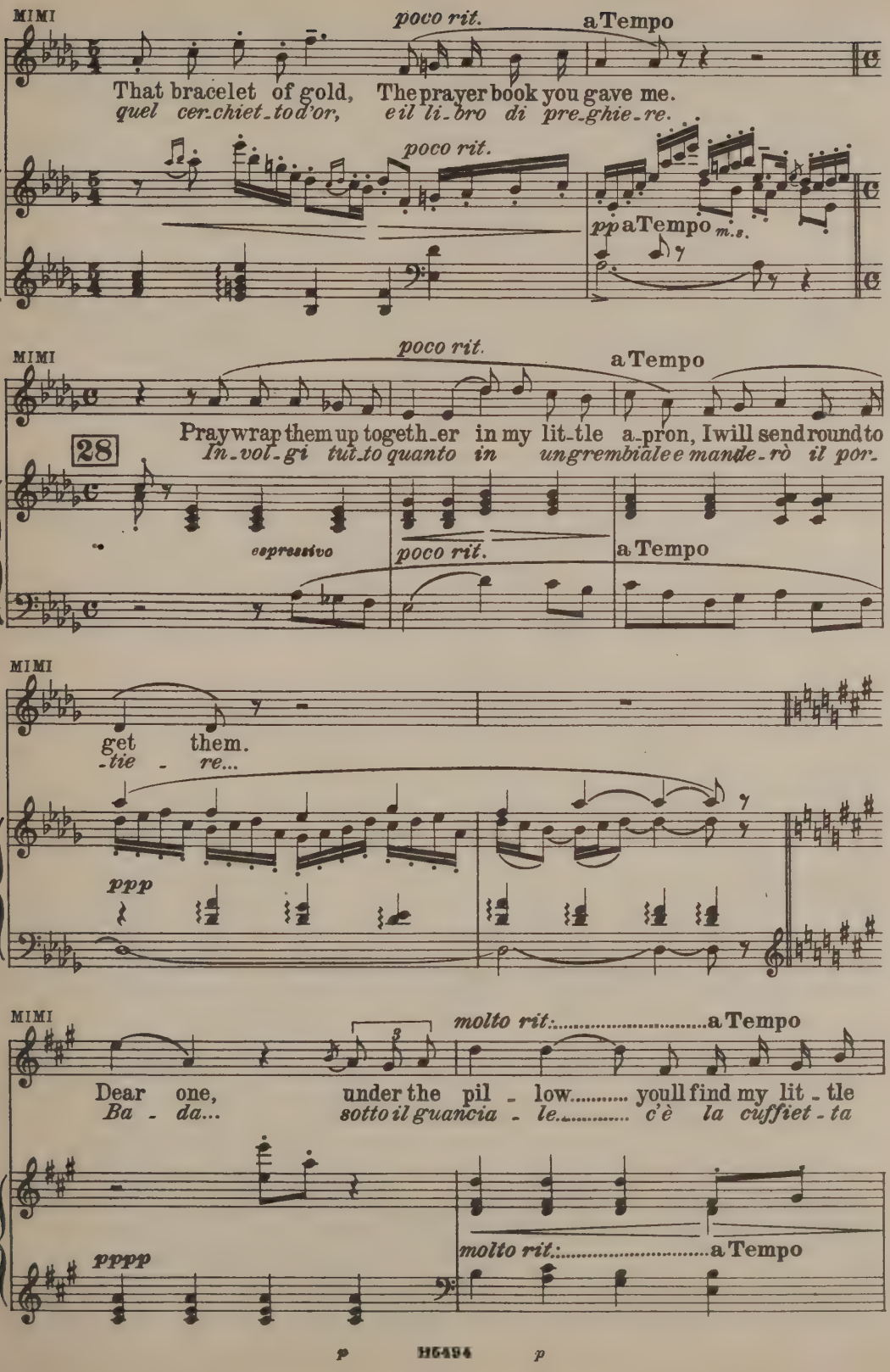
f poco allarg:

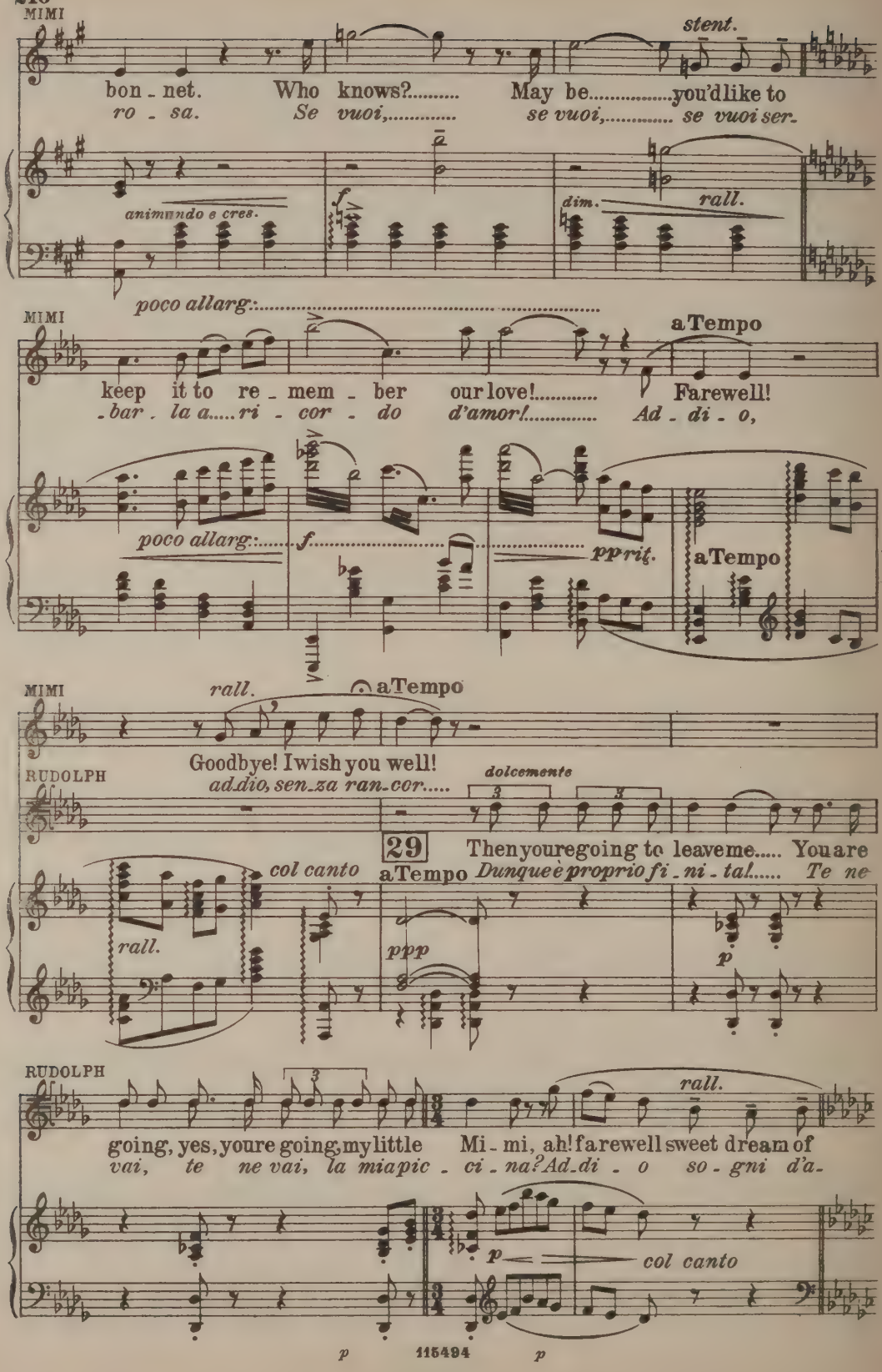
p 115494 *p*

Lo stesso movimento
Sway'd by each light sus - pi - cion, a tri - fle yet a -
Fa - cile al - la pa - u - ra per nul - la io m'ar - ro -
Lo stesso movimento
p animando
p
MIMI
Lo stesso movimento
No that o - dour is
No, quel tan - fo mi
RUDOLPH
(seeks to take her into the tavern)
- larms me; Come, come inside here.
- vel - lo. Vien là nel te - - por!
Lo stesso movimento
24
fp con agitazione
MIMI
stifling me!
sof - fo - ca!
RUDOLPH
(affectionately embraces Mimi)
Ah, Mi - mi!
Ah, Mi - mi!
fp
p 115494 p

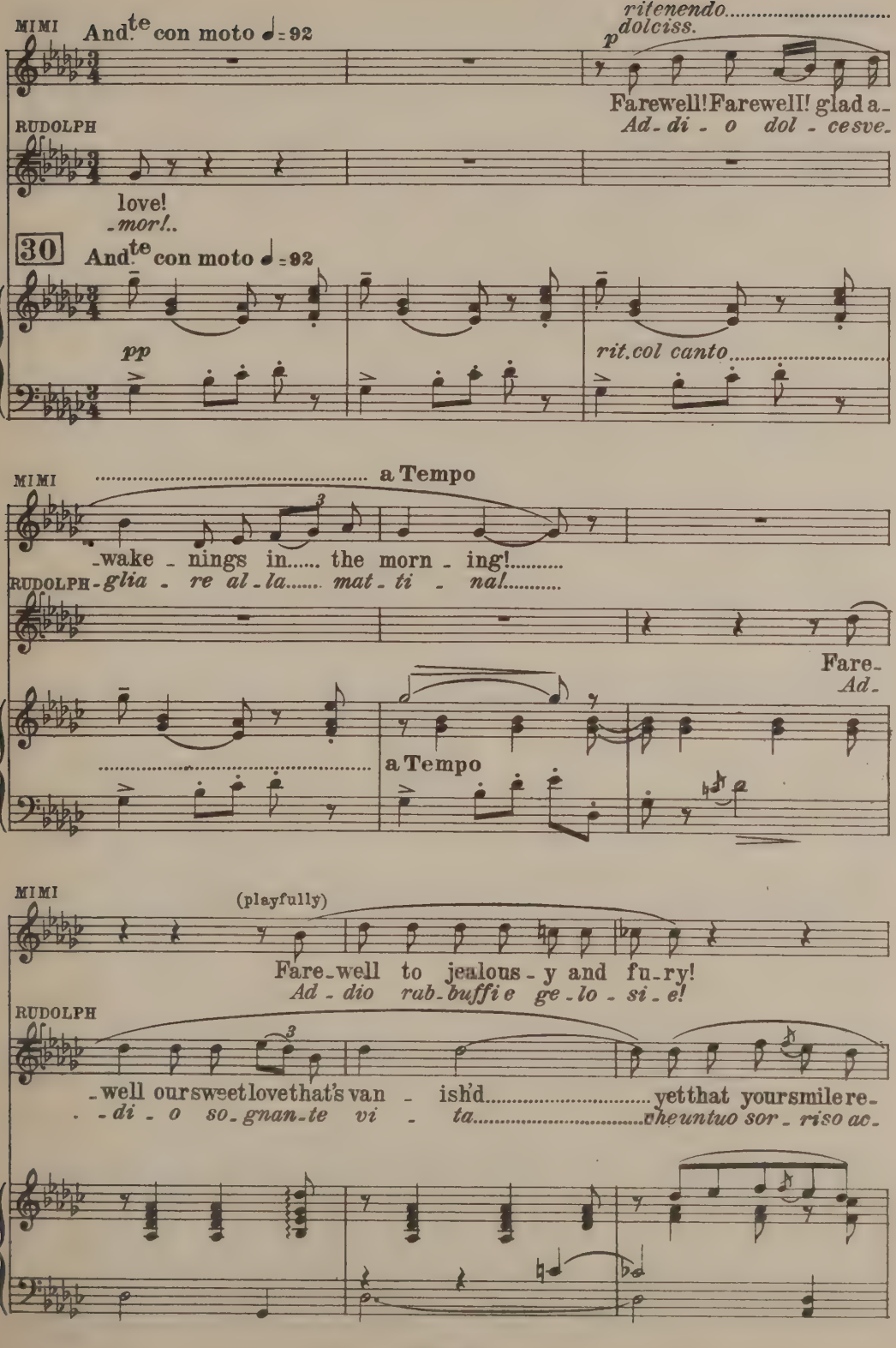

(In the tavern Musetta's brazen laugh is heard)
(running to look through the window)
MARCEL All.tto mosso
'Tis Muset_ta that's laughing, Laughing,
È Muset_ta che ri_de. Con chi
All.tto mosso
25
mf brillante
p staccato
MARCEL
parlato
flirting!
ri_de?
Ah! what a hussy! I'll not al_
Ah la ci_vetta! Im_pare_
f affrett.
MIMI
(disengages herself from Rudolph's embrace)
Fare_well!
Ad_di_o.
RUDOLPH
(surprised)
p
What!
Che!
MARCEL
_low it!
_rai.
rall. molto
pp
p
115494
p

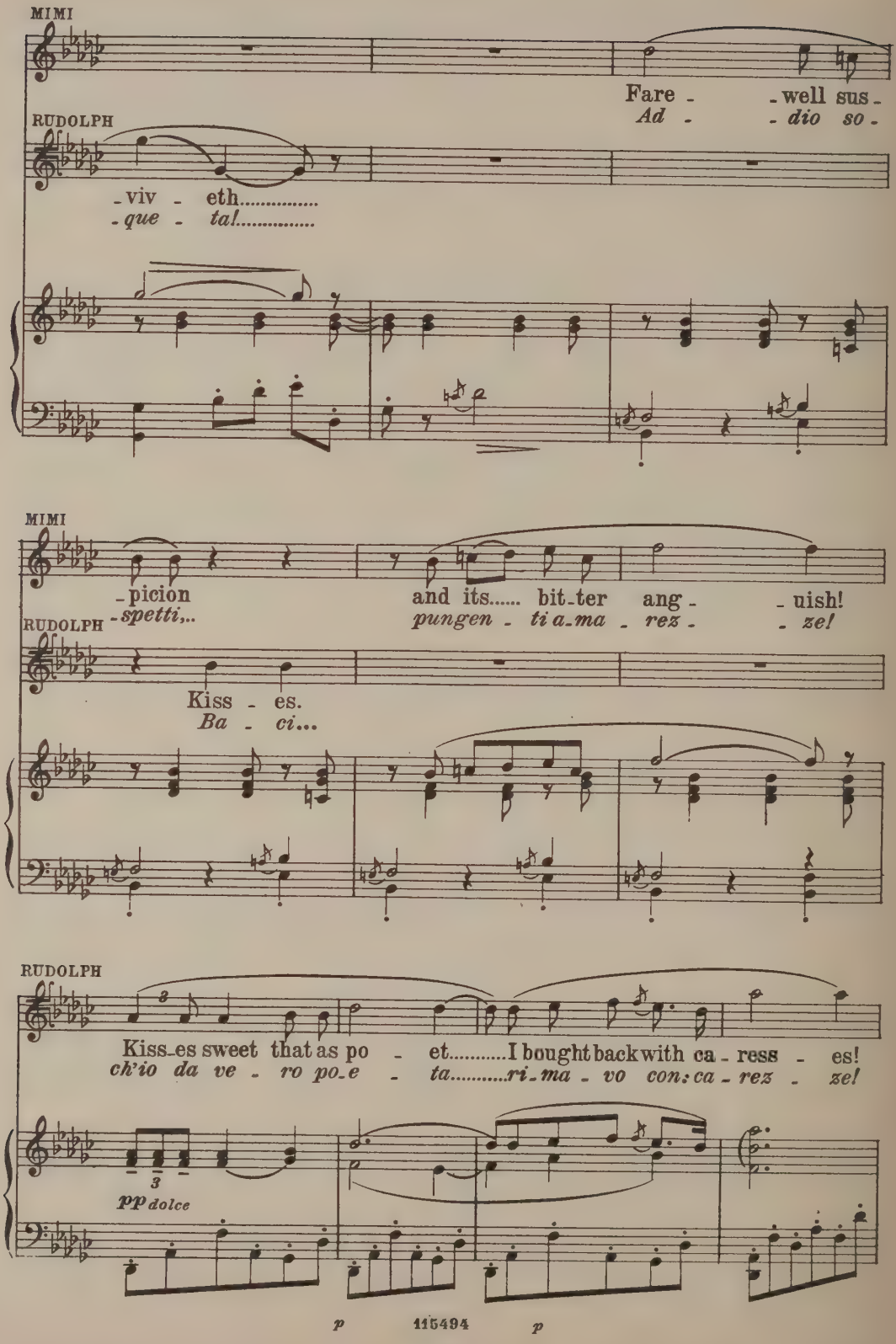

MIMI
Lento molto ♪ = 66
To the home that she left at the voice of her
RUDOLPH
Donde lie - ta u - scì al tuo grido d'a-
Going?
Vai?
26
Lento molto ♪ = 66
dolce
pp
poco rit:
Andantino
MIMI
lov - er, sad, for-saken Mi - - mi must turn back heavy -
- mo - re, tor - na so-la Mi - - mì al so - li - ta-rio
Andantino espressivo
poco rit:
agitando un poco
mf
p
MIMI
- heart - ed. For love and her lover are
ni - do. Ri - tor - na un'altra vol - - ta a in-
p
cres.
p
p

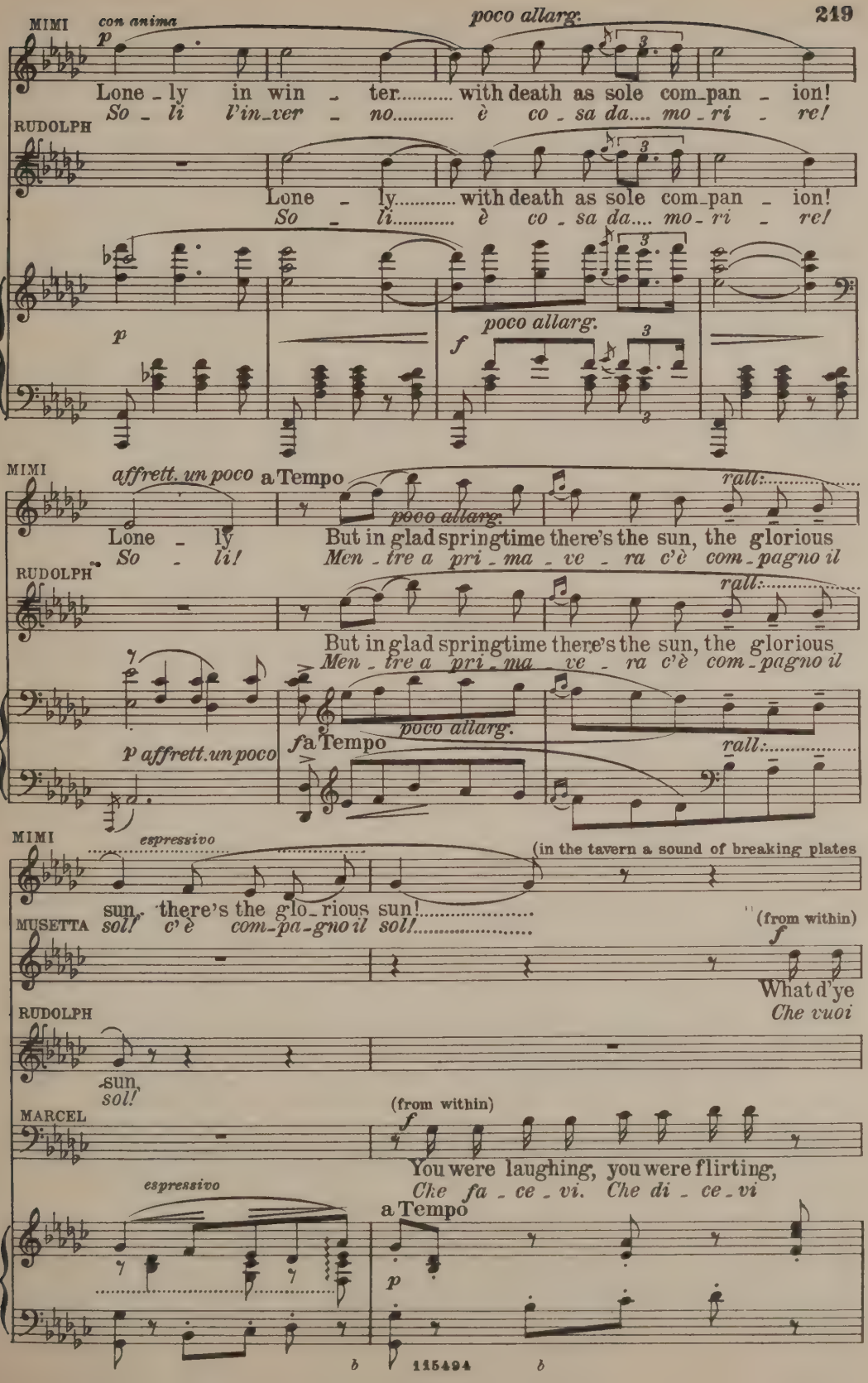

MIMI
rall:..... a Tempo
gone;..... and she must die!.....
-tes- - ser fin-ti fior!.....
a Tempo
pp
m.s.
rall:.....
rall.
MIMI
Lento
rall..... And.no mosso ♩ = 84
ritenuto
Farewell, then, I wish you well!..... Nay, lis-ten,
Ad-di-o, sen-za ran - cor..... A-scolta, a-
And.no mosso ♩ = 84
27
col canto.....
pp.....
p rit. col canto
MIMI
a Tempo
lis - ten! Those things, those few old things I'-ve left be-
-scol - ta. Le po - che ro-be a - du - na che la-sciai
a Tempo
pp
MIMI
-hind me
spar - se.
With-in my trunk, safe are stor - ed
Nel mio cas - set - to stan chiu - si
pp leggerissimo
pp leggero
p
115494
p

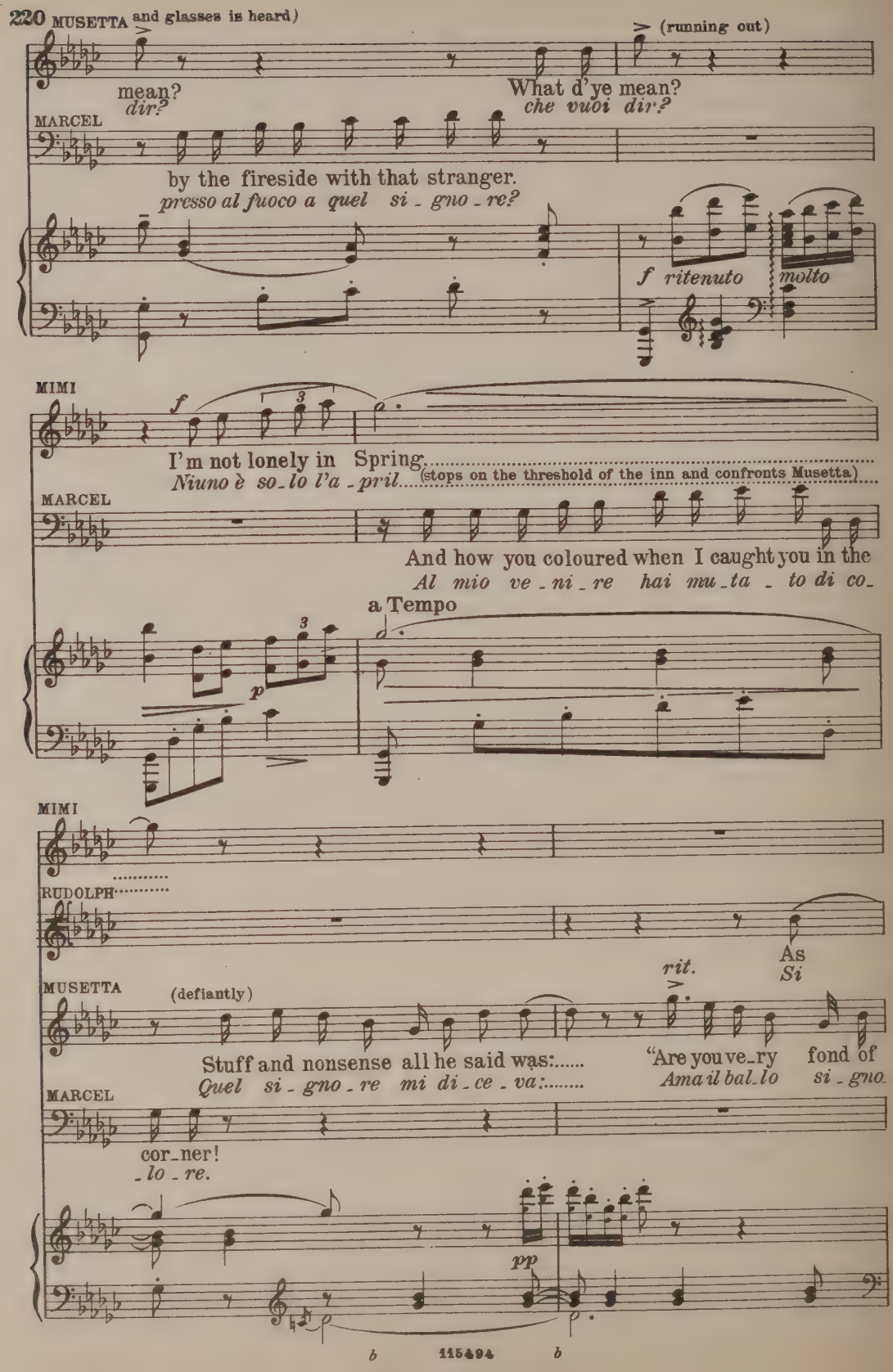
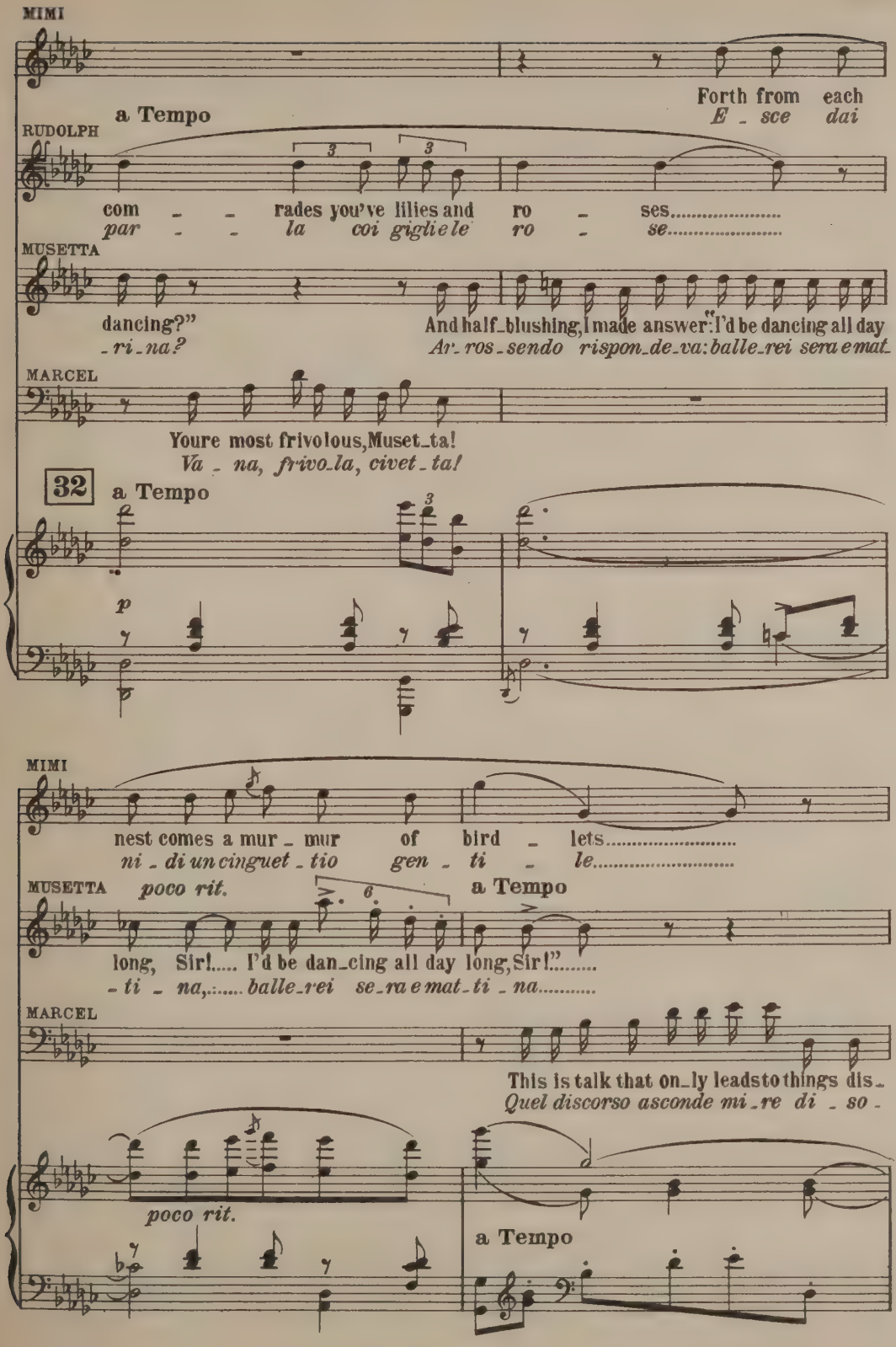

MIMI
poco rit.
a Tempo
That bracelet of gold, The prayer book you gave me.
quel cer-chiet-to d'or, e il li-bro di pre-ghie-re.
poco rit.
pp a Tempo m.s.
MIMI
poco rit.
a Tempo
Pray wrap them up togeth-er in my lit-tle a-pron, I will send round to
In-vol-gi tut-to quanto in un grembiale e mande-rò il por-
28
espressivo
poco rit.
a Tempo
MIMI
get them.
-tie - re...
ppp
MIMI
molto rit:.....a Tempo
Dear one, under the pil - low..... you'll find my lit - tle
Ba - da... sotto il guancia - le..... c'è la cuffiet - ta
pppp
molto rit:.....a Tempo
p
H6494
p

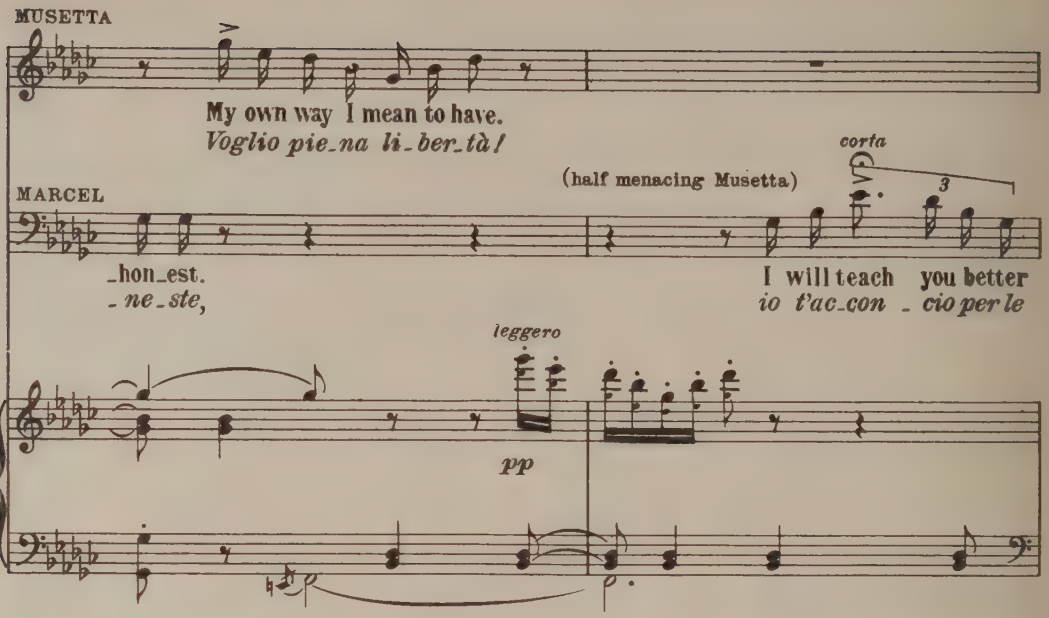

MIMI
stent.
bon - net. Who knows?..... May be.....you'd like to
ro - sa. Se vuoi,..... se vuoi,..... se vuoi ser-
animando e cres.
f
dim.
rall.
poco allarg:.....
MIMI
a Tempo
keep it to re - mem - ber our love!..... Farewell!
-bar - la a.....ri - cor - do d'amor!..... Ad - di - o,
poco allarg:.....
f
pp
rit.
a Tempo
MIMI
rall.
a Tempo
Goodbye! I wish you well!
RUDOLPH
ad-dio, sen-za ran-cor.....
dolcemente
29
Then you're going to leave me..... You are
col canto
a Tempo
Dunque è proprio fi - ni - tal..... Te ne
rall.
ppp
p
RUDOLPH
rall.
going, yes, you're going, my little Mi - mi, ah! farewell sweet dream of
vai, te ne vai, la mia pic - ci - na? Ad-di - o so - gni d'a-
p
col canto
p
115494
p

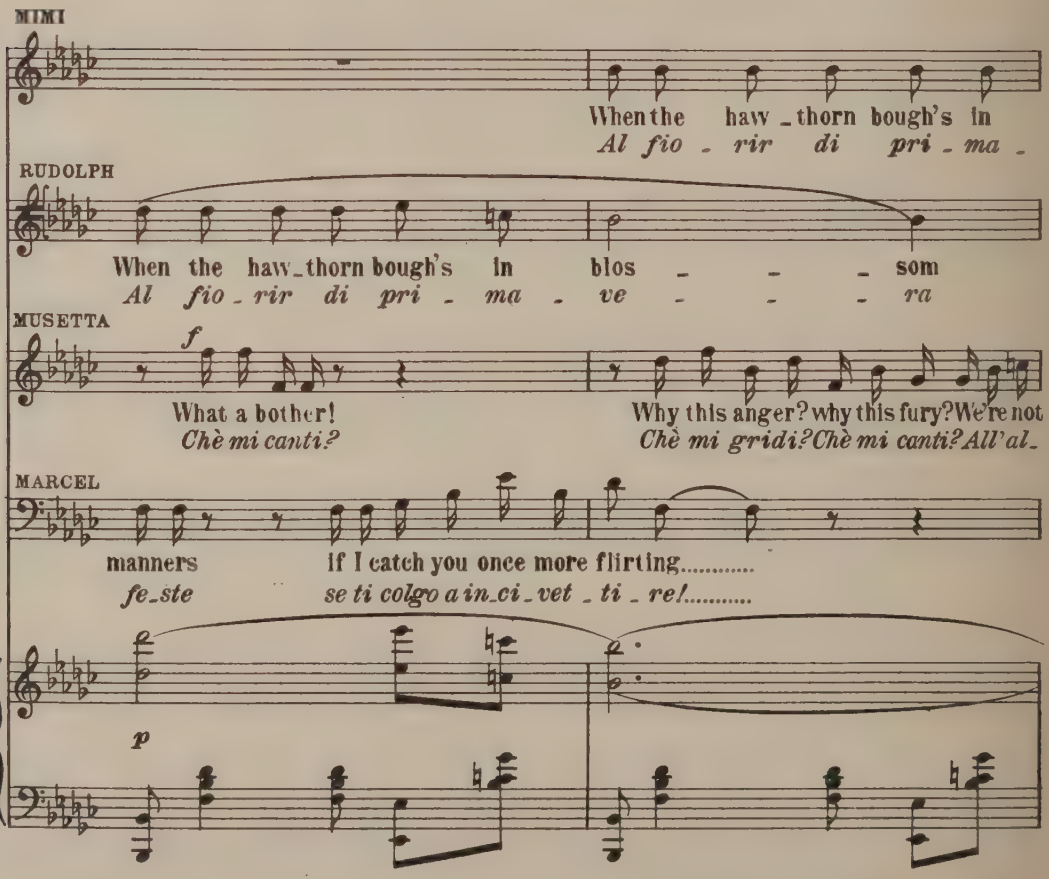

MIMI
And.te con moto ♩=92
ritenendo.....
p dolciss.
Farewell! Farewell! glad a-
Ad-di-o dol-ce sve-
RUDOLPH
love!
-mor!..
30
And.te con moto ♩=92
pp
rit. col canto.....
MIMI
a Tempo
-wake-nings in..... the morn-ing!.....
RUDOLPH -glia-re al-la..... mat-ti-na!.....
Fare-
Ad-
a Tempo
MIMI
(playfully)
Fare-well to jealous-y and fu-ry!
Ad-dio rab-buffi e ge-lo-si-e!
RUDOLPH
-well our sweet love that's van-ish'd..... yet that your smile re-
-di-o so-gnan-te vi-ta..... che un tuo sor-riso ac-
p
115494
p

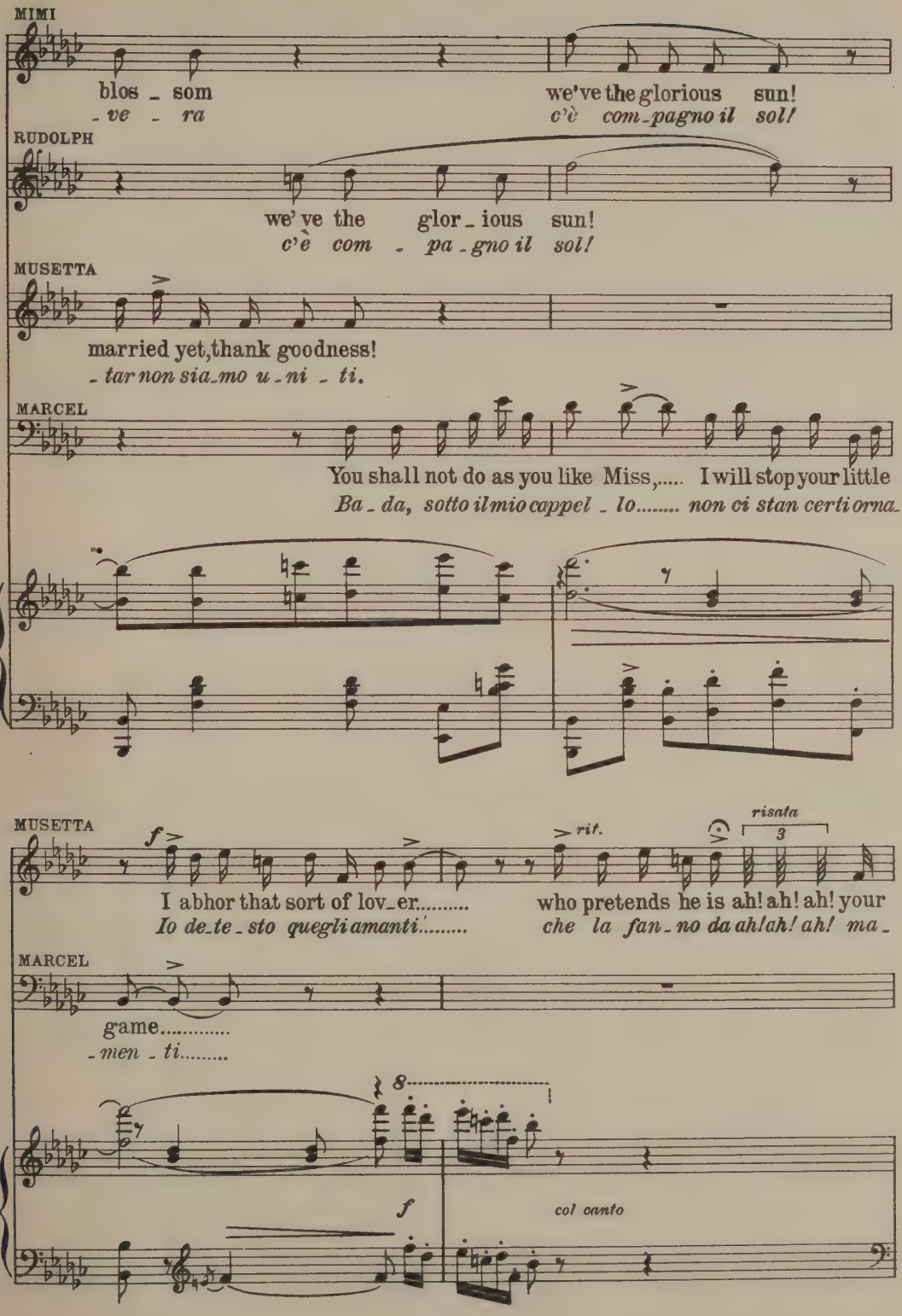

MIMI
Fare - well sus -
Ad - dio so -
RUDOLPH
- viv - eth.....
- que - ta!.....
MIMI
- picion
- spetti...
and its..... bit-ter ang - uish!
pungen - ti a-ma - rez - ze!
RUDOLPH
Kiss - es.
Ba - ci...
RUDOLPH
Kiss-es sweet that as po - et.....I bought back with ca - ress - es!
ch'io da ve - ro po-e - ta.....ri-ma - vo con-ca - rez - ze!
pp dolce
p
115494
p

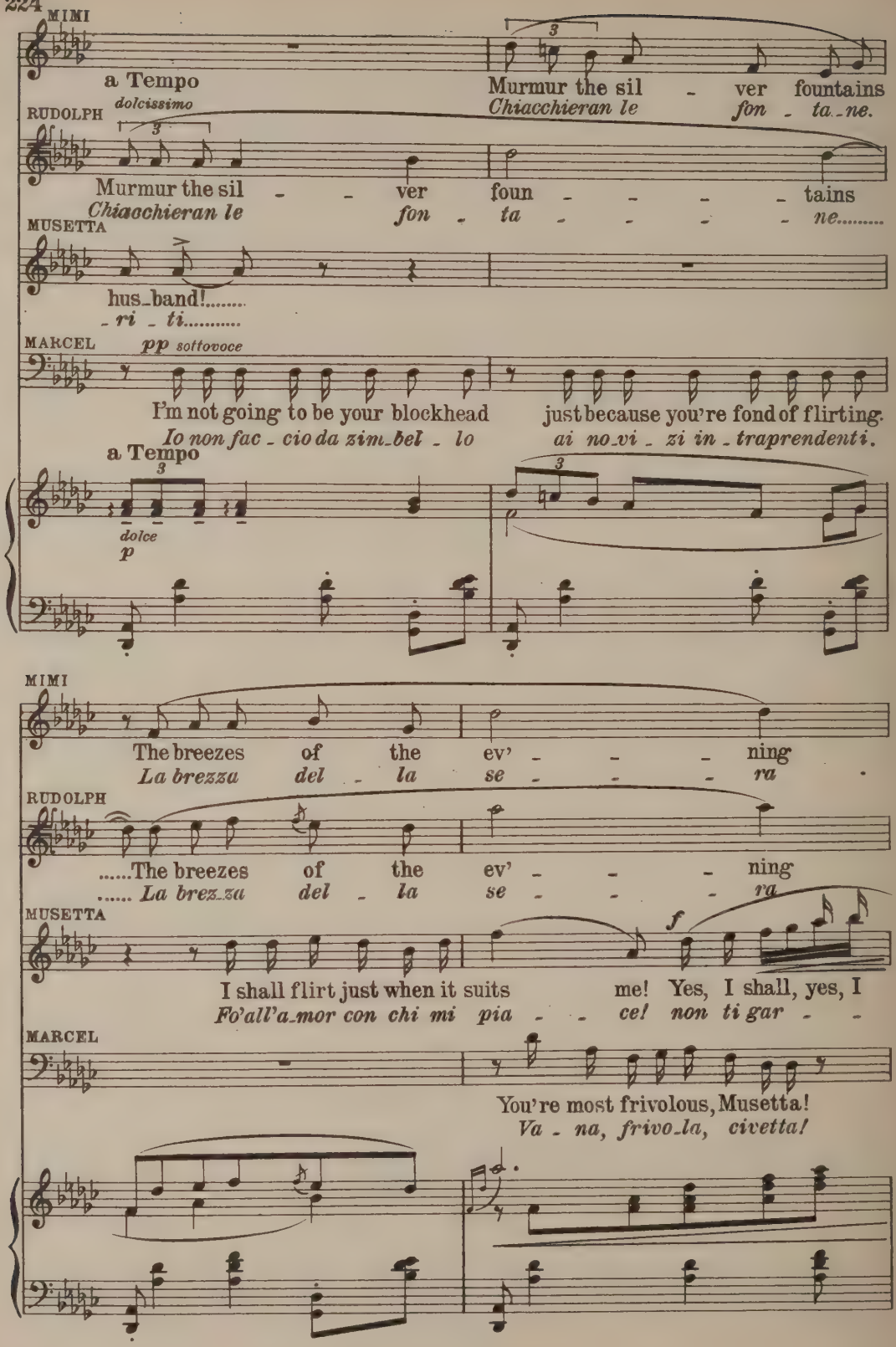

MIMI
con anima
poco allarg.
Lone - ly in win - ter..... with death as sole com-pan - ion!
So - li l'in-ver - no..... è co - sa da.... mo - ri - re!
RUDOLPH
Lone - ly..... with death as sole com-pan - ion!
So - li..... è co - sa da.... mo - ri - re!
poco allarg.
MIMI
affrett. un poco
a Tempo
rall:
Lone - ly
So - li!
But in glad springtime there's the sun, the glorious
Men - tre a pri - ma - ve - ra c'è com-pagno il
RUDOLPH
rall:
But in glad springtime there's the sun, the glorious
Men - tre a pri - ma - ve - ra c'è com-pagno il
poco allarg.
affrett. un poco
a Tempo
rall:
MIMI
espressivo
(in the tavern a sound of breaking plates
sun, there's the glo - rious sun!
sol! c'è com-pa-gno il sol!
MUSETTA
(from within)
What d'ye
Che vuoi
RUDOLPH
sun,
sol!
MARCEL
(from within)
You were laughing, you were flirting,
Che fa - ce - vi. Che di - ce - vi
espressivo
a Tempo

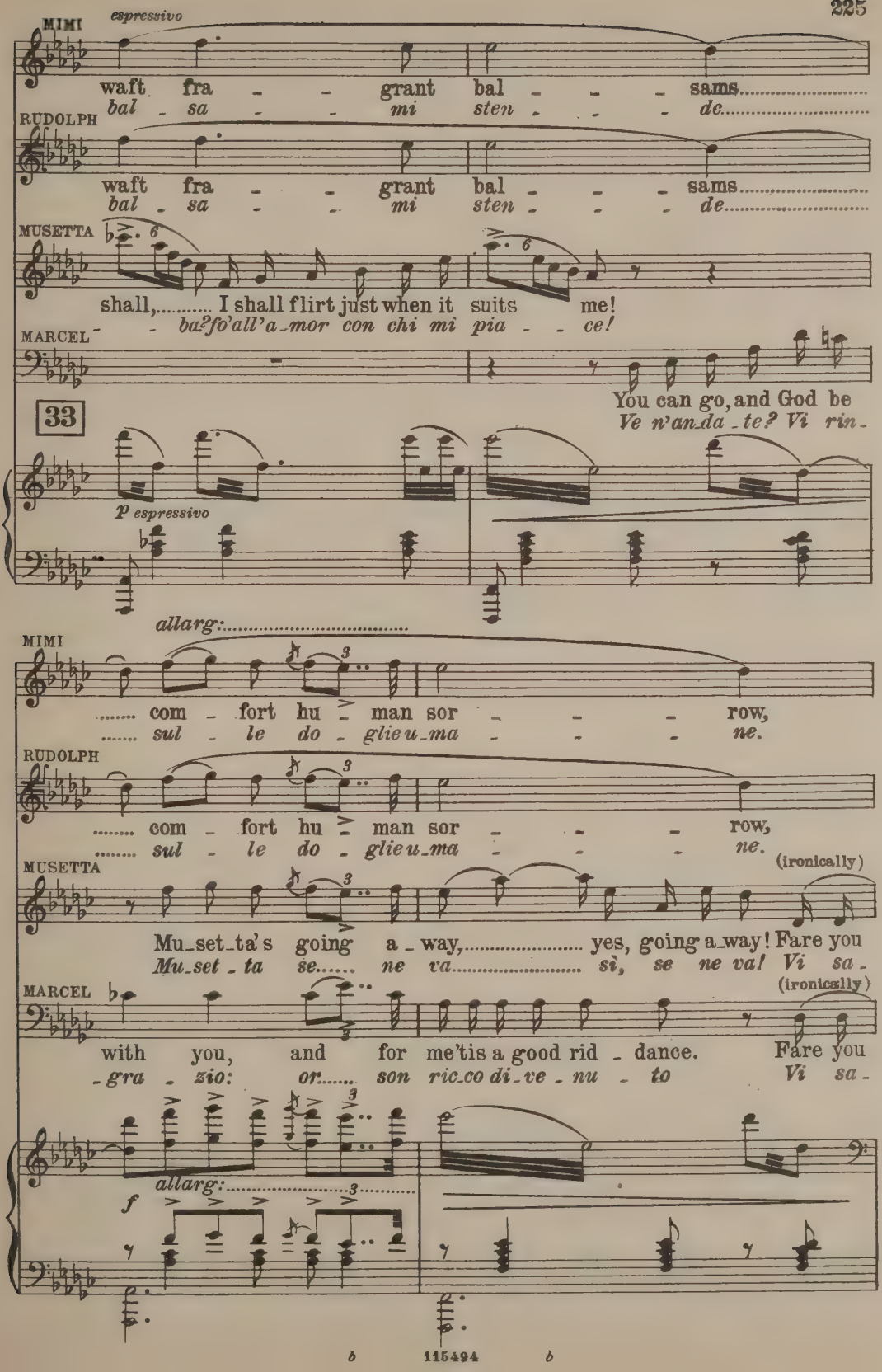

220 MUSETTA and glasses is heard)
(running out)
mean?
dir?
What d'ye mean?
che vuoi dir?
MARCEL
by the fireside with that stranger.
presso al fuoco a quel si - gno - re?
f ritenuto molto
MIMI
f
I'm not lonely in Spring.
Niuno è so - lo l'a - pril.
(stops on the threshold of the inn and confronts Musetta)
MARCEL
And how you coloured when I caught you in the
Al mio ve - ni - re hai mu - ta - to di co -
a Tempo
p
MIMI
RUDOLPH
As
Si
rit.
MUSETTA
(defiantly)
Stuff and nonsense all he said was:.....
Quel si - gno - re mi di - ce - va:.....
"Are you ve - ry fond of
Ama il bal - lo si - gno
MARCEL
cor - ner!
- lo - re.
pp
b 115494 b

MIMI
a Tempo
Forth from each
E _ sce dai
RUDOLPH
com _ _ rades you've lilies and ro _ ses.....
par _ _ la coi gigli e le ro _ se.....
MUSETTA
dancing?"
_ri_na?
And half_blushing, I made answer: "I'd be dancing all day
Ar_ros_sendo rispon_de_va: balle_rei sera e mat_
MARCEL
Youre most frivolous, Muset_ta!
Va _ na, frivo_la, civet_ta!
32
a Tempo
p
MIMI
nest comes a mur _ mur of bird _ lets.....
ni _ di un cinguet _ tio gen _ ti _ le.....
MUSETTA
poco rit.
a Tempo
long, Sir!..... I'd be dan_cing all day long, Sir!"
_ti _ na,..... balle_rei se_ra e mat_ti _ na.....
MARCEL
This is talk that on_ly leads to things dis_
Quel discorso asconde mi_re di _ so -
poco rit.
a Tempo

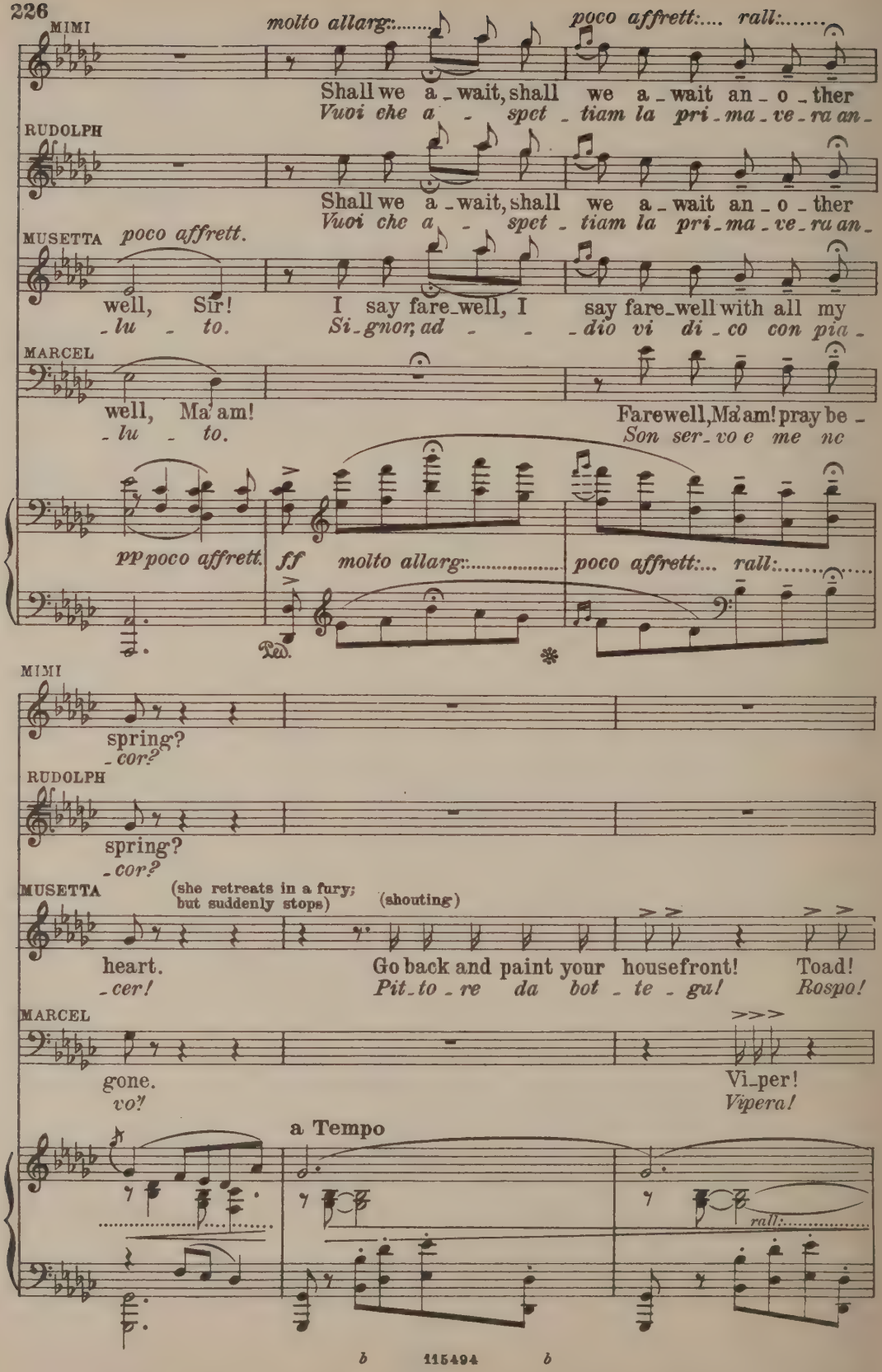

MUSETTA
My own way I mean to have.
Voglio pie_na li_ber_tà!
corta
(half menacing Musetta)
MARCEL
_hon_est.
_ne_ste,
I will teach you better
io t'ac_con _ cio per le
leggero
pp

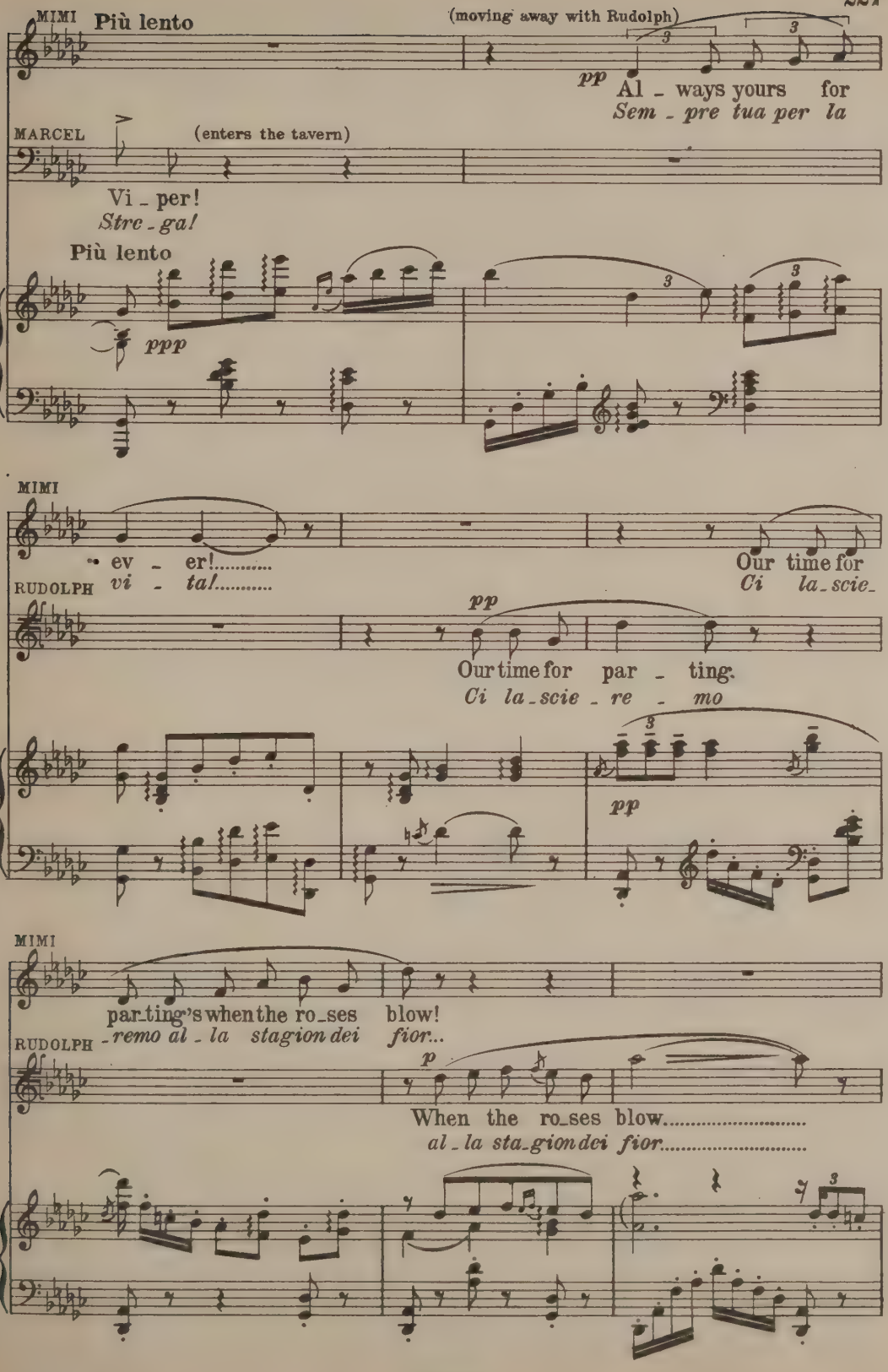

MIMI
When the haw _thorn bough's in
Al fio _ rir di pri _ ma _
RUDOLPH
When the haw_thorn bough's in blos _ _ _ som
Al fio _ rir di pri _ ma _ ve _ _ _ ra
MUSETTA
f
What a bother!
Chè mi canti?
Why this anger? why this fury? We're not
Chè mi gridi? Chè mi canti? All'al_
MARCEL
manners
fe_ste
if I catch you once more flirting.....
se ti colgo a in_ci_vet _ ti _ re!.....
p

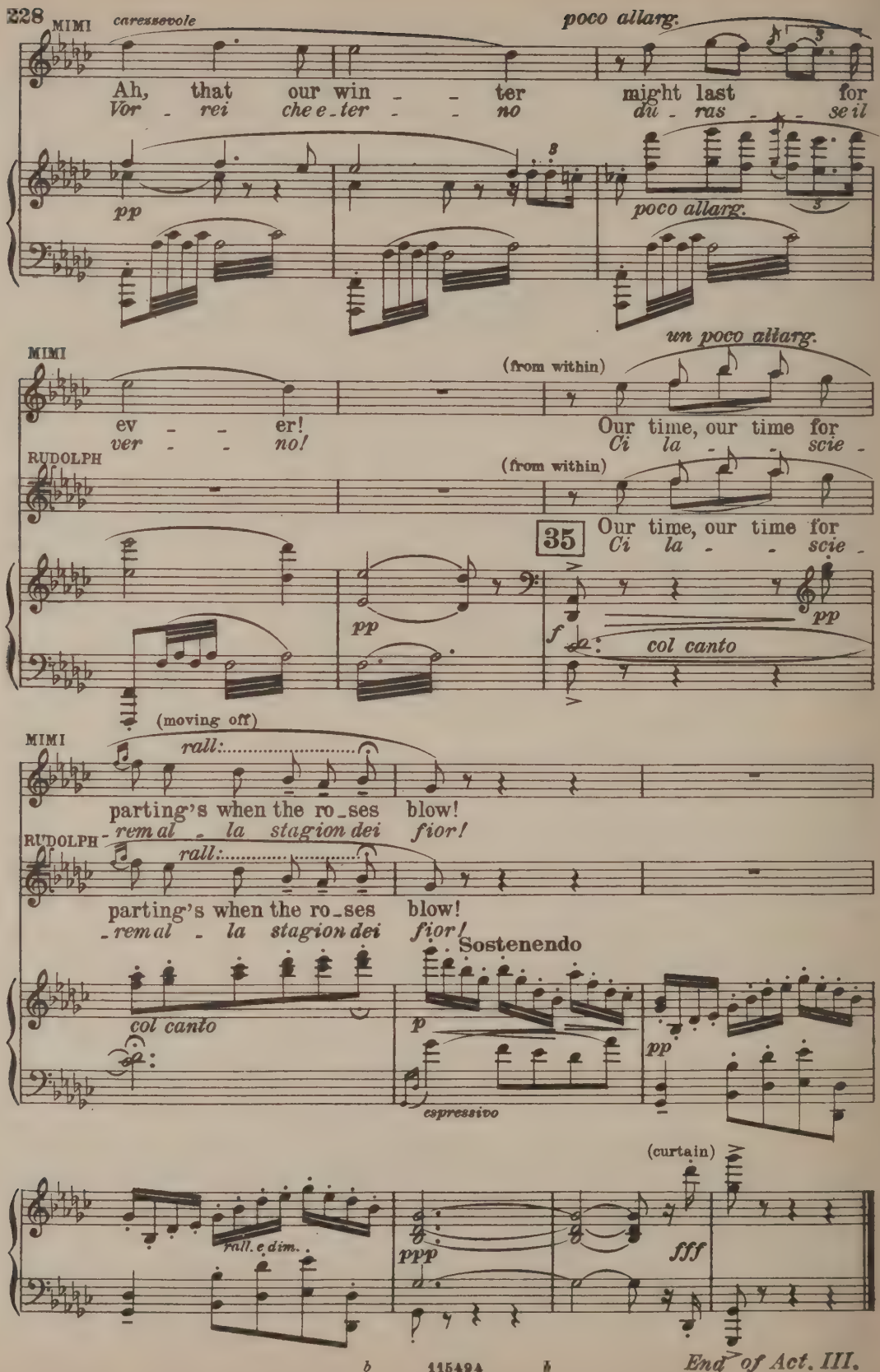

MIMI
blos _ som
_ ve _ ra
we've the glorious sun!
c'è com_pagno il sol!
RUDOLPH
we've the glor _ ious sun!
c'è com _ pa _ gno il sol!
MUSETTA
married yet, thank goodness!
_ tar non sia_mo u _ ni _ ti.
MARCEL
You shall not do as you like Miss,..... I will stop your little
Ba _ da, sotto il mio cappel _ lo..... non ci stan certi orna_
MUSETTA
f
rit.
risata
3
I abhor that sort of lov_er.....
Io de_te _ sto quegli amanti.....
who pretends he is ah! ah! ah! your
che la fan _ no da ah! ah! ah! ma _
MARCEL
game.....
_ men _ ti.....
8
f
col canto


MIMI
a Tempo
Murmur the sil - ver fountains
Chiacchieran le fon - ta - ne.
RUDOLPH
dolcissimo
Murmur the sil - - ver foun - - - - - tains
Chiacchieran le fon - ta - - - - - ne.....
MUSETTA
hus-band!.....
- ri - ti.....
MARCEL
pp sottovoce
I'm not going to be your blockhead just because you're fond of flirting.
Io non fac - cio da zim-bel - lo ai no-vi - zi in - traprendenti.
a Tempo
dolce
p
MIMI
The breezes of the ev' - - - ning
La brezza del - la se - - - ra
RUDOLPH
.....The breezes of the ev' - - - ning
..... La brez-za del - la se - - - ra
MUSETTA
f
I shall flirt just when it suits me! Yes, I shall, yes, I
Fo'all'a-mor con chi mi pia - - ce! non ti gar - -
MARCEL
You're most frivolous, Musetta!
Va - na, frivo-la, civetta!


MIMI
espressivo
waft fra - - grant bal - - - sams.....
bal - sa - - mi sten - - - de.....
RUDOLPH
waft fra - - grant bal - - - sams.....
bal - sa - - mi sten - - - de.....
MUSETTA
shall,..... I shall flirt just when it suits me!
- ba?fo'all'a_mor con chi mi pia - - ce!
MARCEL
You can go, and God be
Ve n'an_da_te? Vi rin-
33
p espressivo
allarg:.....
MIMI
..... com - fort hu - man sor - - - row,
..... sul - le do - glie u_ma - - - ne.
RUDOLPH
..... com - fort hu - man sor - - - row,
..... sul - le do - glie u_ma - - - ne.
MUSETTA
(ironically)
Mu_set_ta's going a_way,..... yes, going a_way! Fare you
Mu_set_ta se..... ne va..... sì, se ne va! Vi sa-
MARCEL
(ironically)
with you, and for me'tis a good rid - dance. Fare you
- gra - zio: or..... son ric_co di_ve - nu - to Vi sa-
allarg:.....
f


MIMI
molto allarg:.....
poco affrett:.... rall:.....
Shall we a_wait, shall we a_wait an_o_ther
Vuoi che a_spet_tiam la pri_ma_ve_ra an_
RUDOLPH
Shall we a_wait, shall we a_wait an_o_ther
Vuoi che a_spet_tiam la pri_ma_ve_ra an_
MUSETTA
poco affrett.
well, Sir!
I say fare_well, I say fare_well with all my
_lu_to.
Si_gnor, ad_dio vi di_co con pia_
MARCEL
well, Ma'am!
Farewell, Ma'am! pray be_
_lu_to.
Son ser_vo e me_nc
pp poco affrett.
ff molto allarg:.....
poco affrett:... rall:.....
Ped.
MIMI
spring?
_cor?
RUDOLPH
spring?
_cor?
MUSETTA
(she retreats in a fury; but suddenly stops)
(shouting)
heart.
Go back and paint your housefront!
Toad!
_cer!
Pit_to_re da bot_te_gu!
Rospo!
MARCEL
gone.
Vi_per!
vo?
Vipera!
a Tempo
rall:.....


MIMI
Più lento
(moving away with Rudolph)
pp
Al - ways yours for
Sem - pre tua per la
MARCEL
(enters the tavern)
Vi - per!
Stre - ga!
Più lento
ppp
MIMI
- ev - er!.....
vi - tal.....
Our time for
Ci la - scie -
RUDOLPH
pp
Our time for par - ting.
Ci la - scie - re - mo
pp
MIMI
par - ting's when the ro - ses blow!
RUDOLPH
- remo al - la stagion dei fior...
p
When the ro - ses blow.....
al - la sta - gion dei fior.....



End of Act. III.

FOURTH ACT

« ..... At that period, indeed for some time past, the friends had lived lonely lives. »

« Musetta had once more become a sort of semi-official personage; for three or four months Marcel had never met her. »

« And Mimi too; no word of her had Rudolph ever heard, except he talked about her to himself when he was alone. »

« One day, as Marcel furtively kissed a bunch of ribbons that Musetta had left behind, he saw Rudolph hiding away a bonnet, that same pink bonnet which Mimi had forgotten. »

« 'Good!' muttered Marcel, 'he's as craven-hearted as I' »

.....

.....

.....

« A gay life, yet a terrible one! »

« ..... *In quell'epoca già da tempo gli amici erano vedovi.*

« *Musetta era ridiventata un personaggio quasi officiale; — da tre o quattro mesi Marcello non l'aveva incontrata.*

« *Così pure Mimì; — Rodolfo non ne aveva più sentito parlare che da sè medesimo quando era solo.*

« *Un dì che Marcello di nascosto baciava un nastro dimenticato da Musetta, vide Rodolfo che nascondeva una cuffietta - la cuffietta rosa - dimenticata da Mimì:*

« — Va bene, *mormorò Marcello,* egli è vile come me!

.....

.....

.....

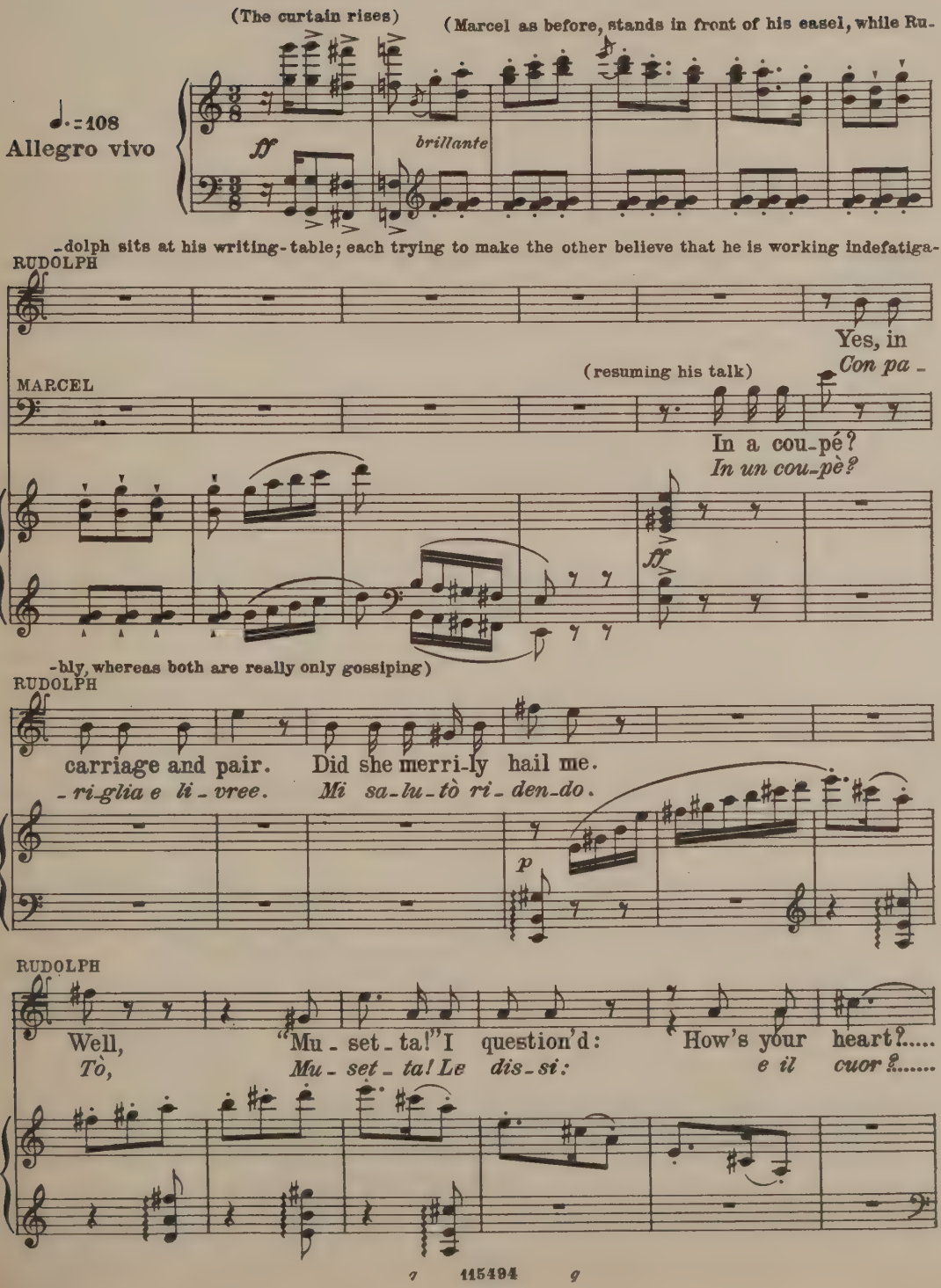
.....

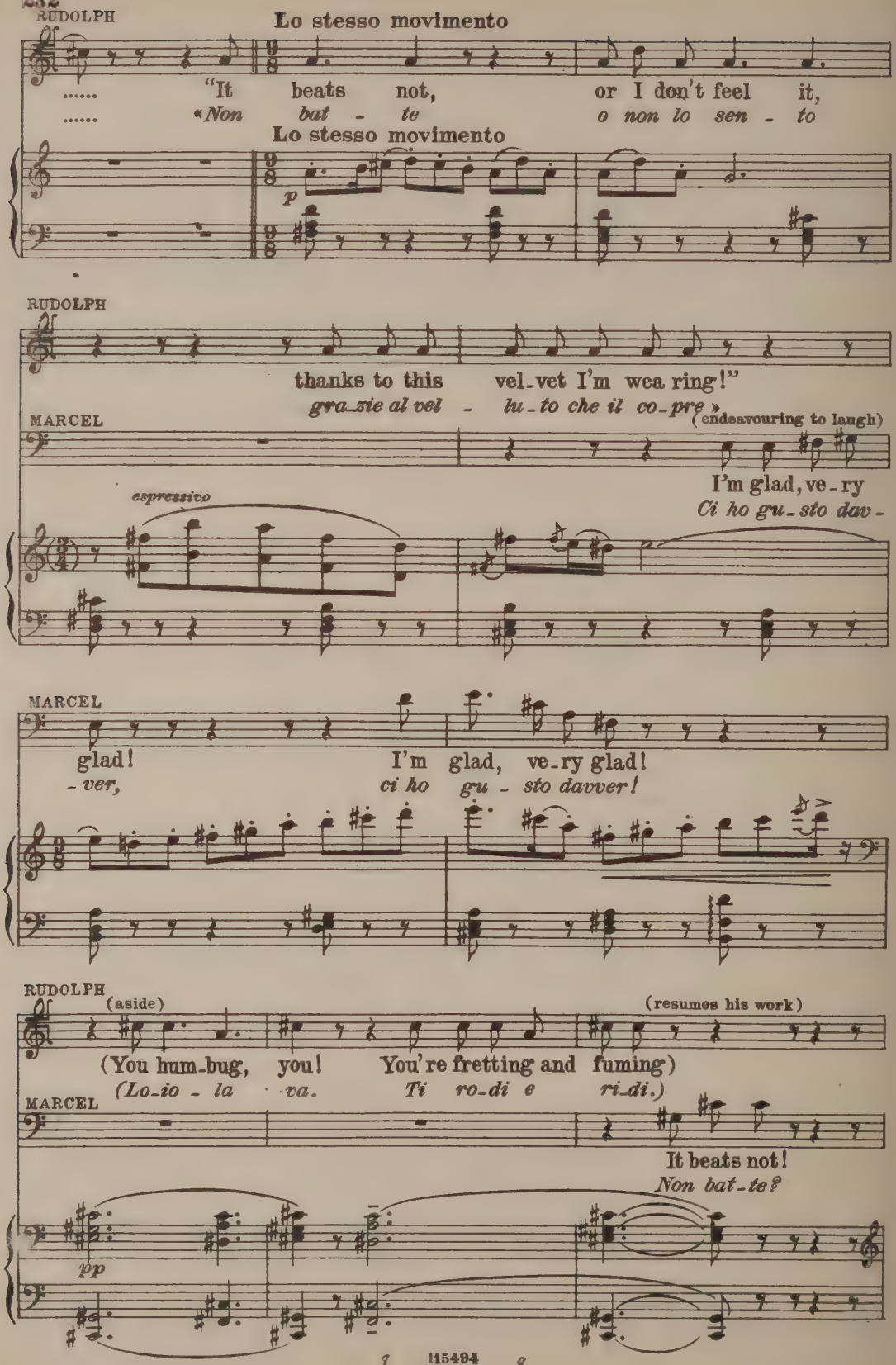
« *Vita gaia e terribile!...* »

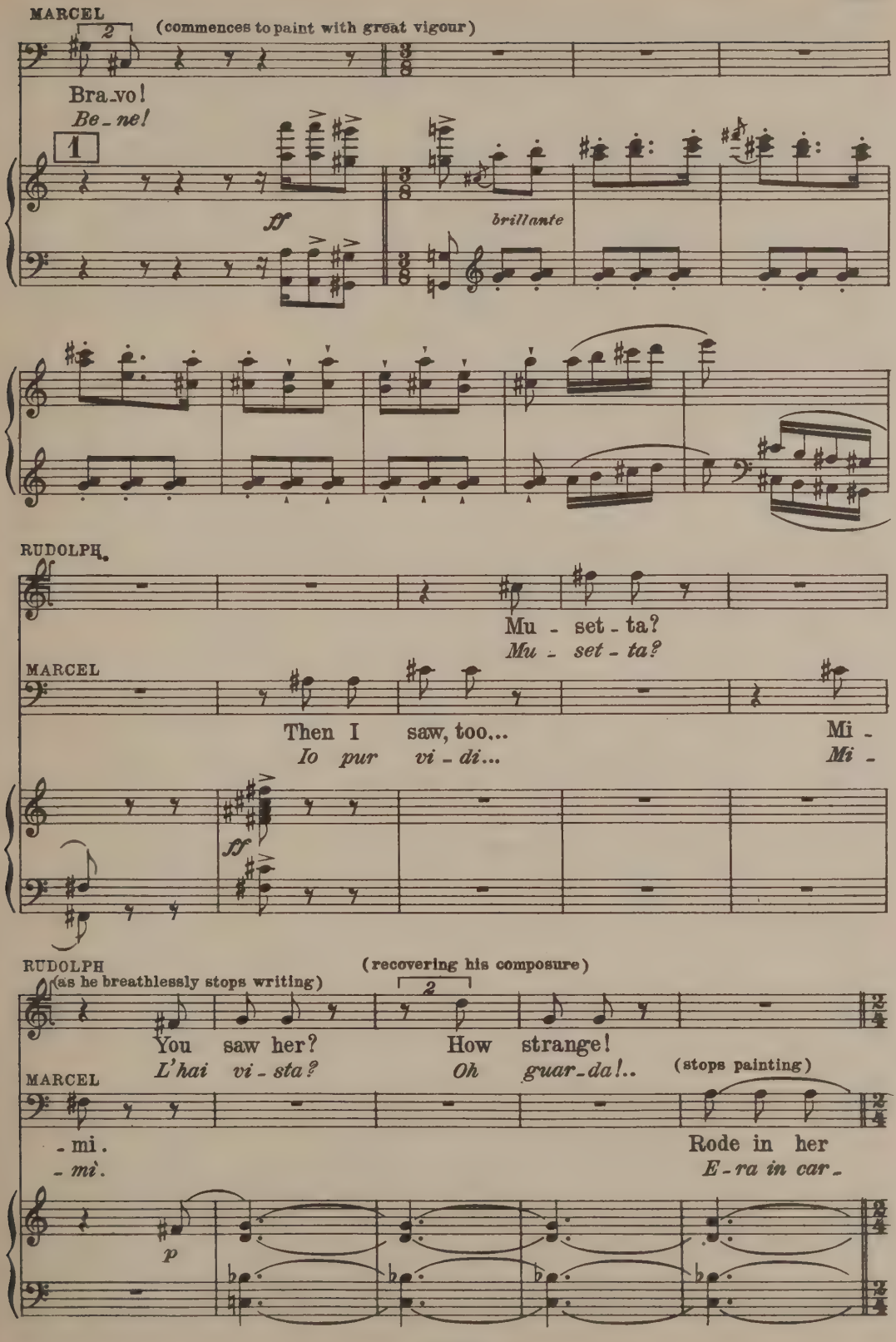
FOURTH ACT

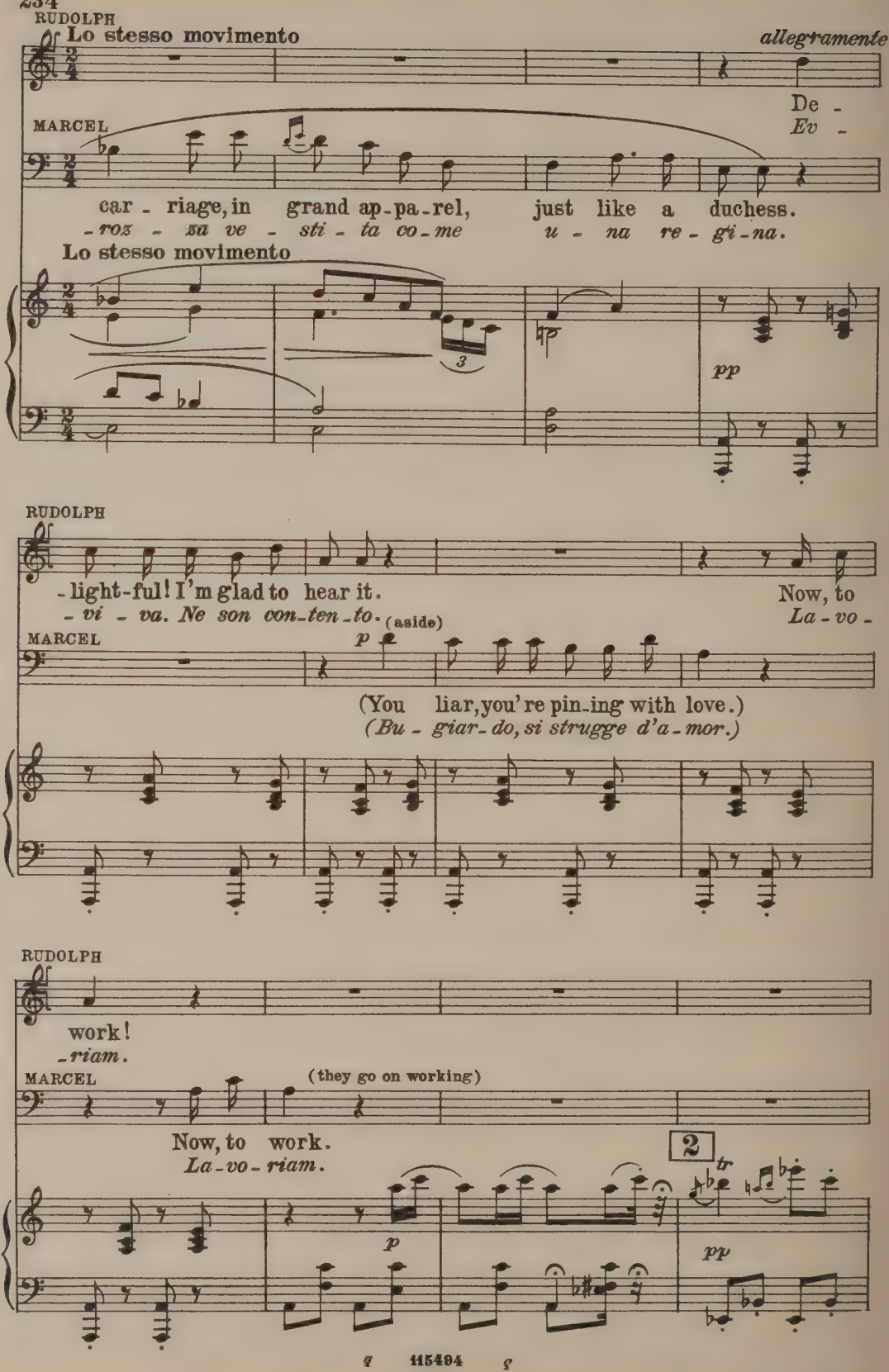
IN THE ATTIC

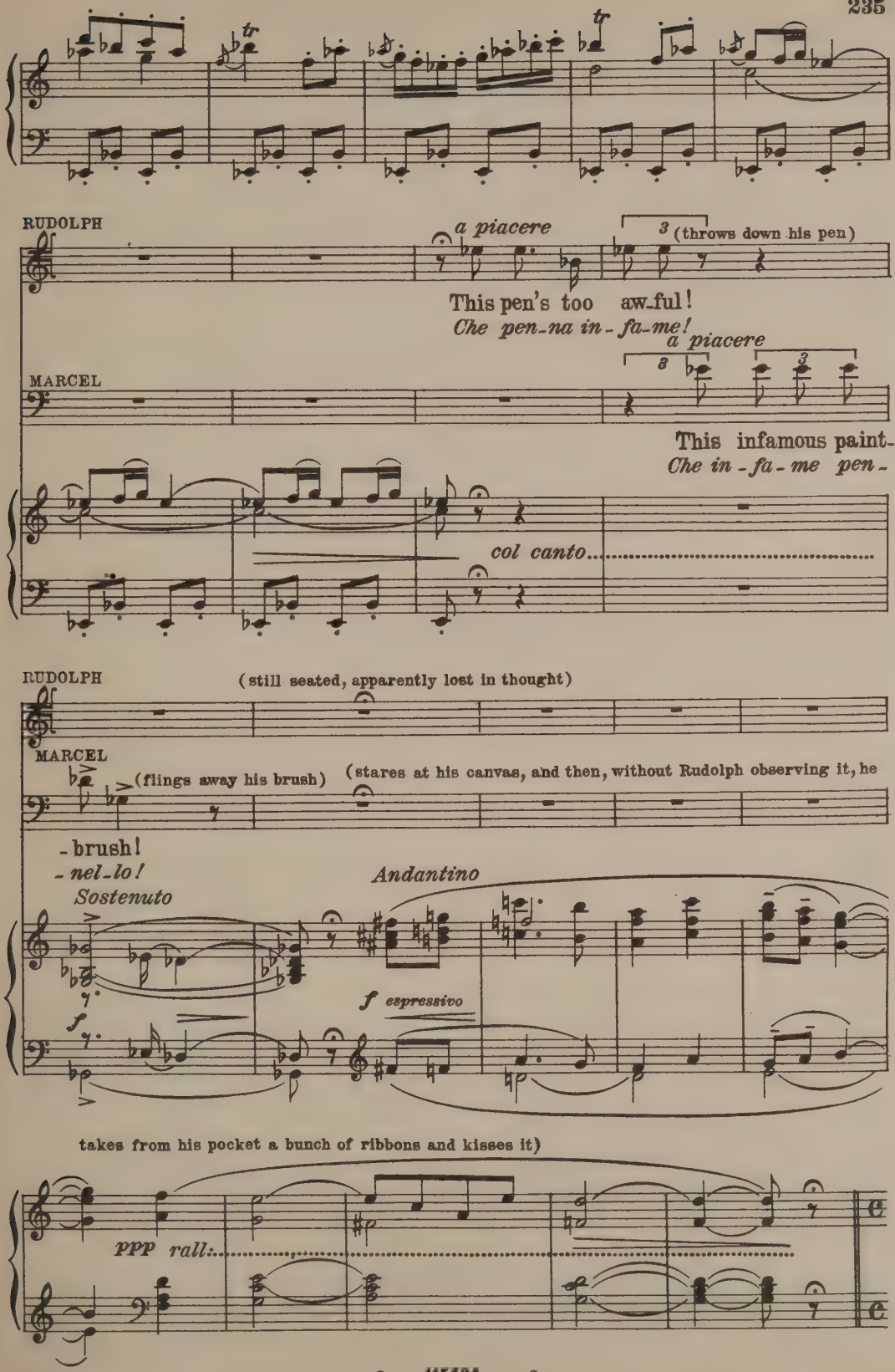
(as in Act I.)

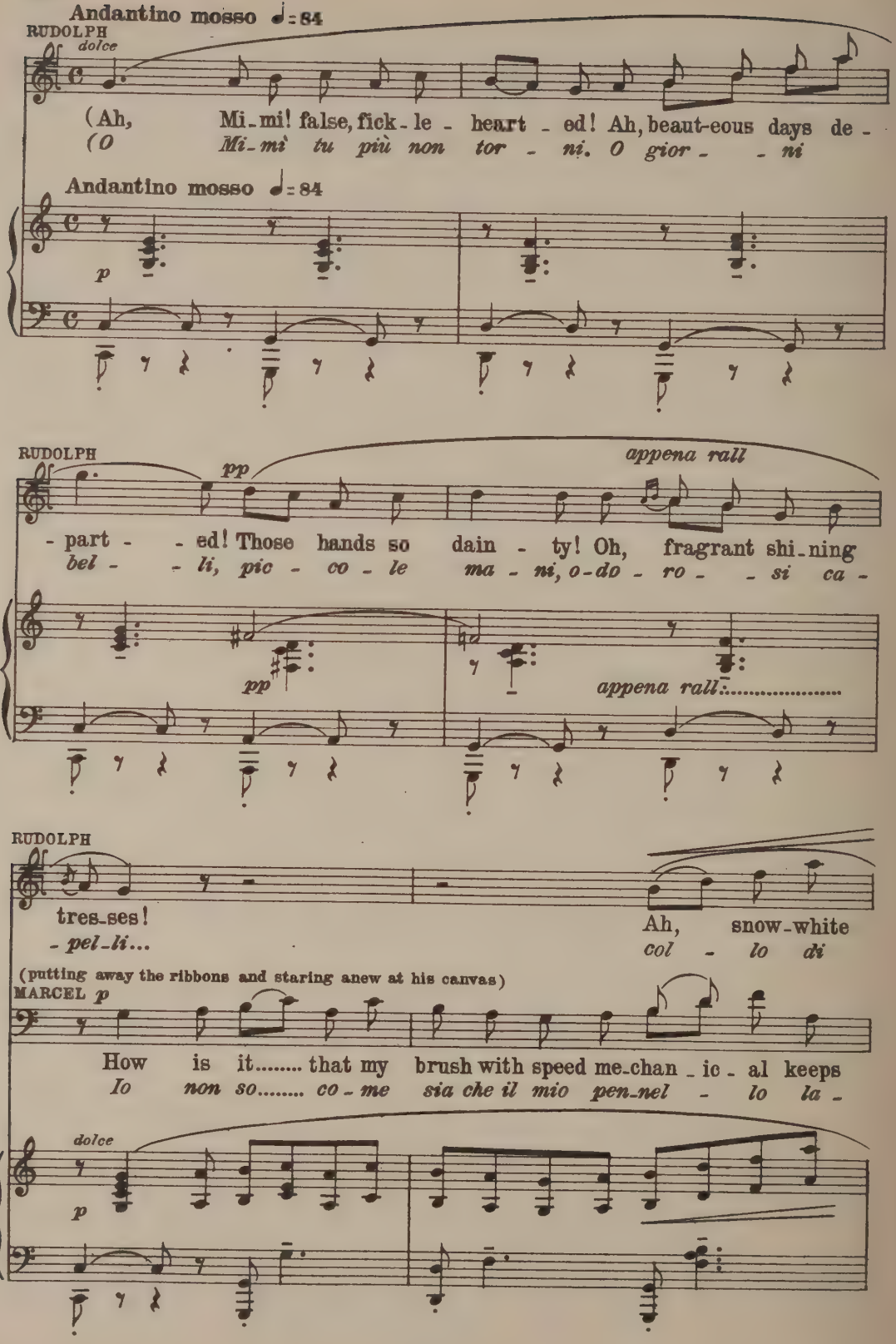


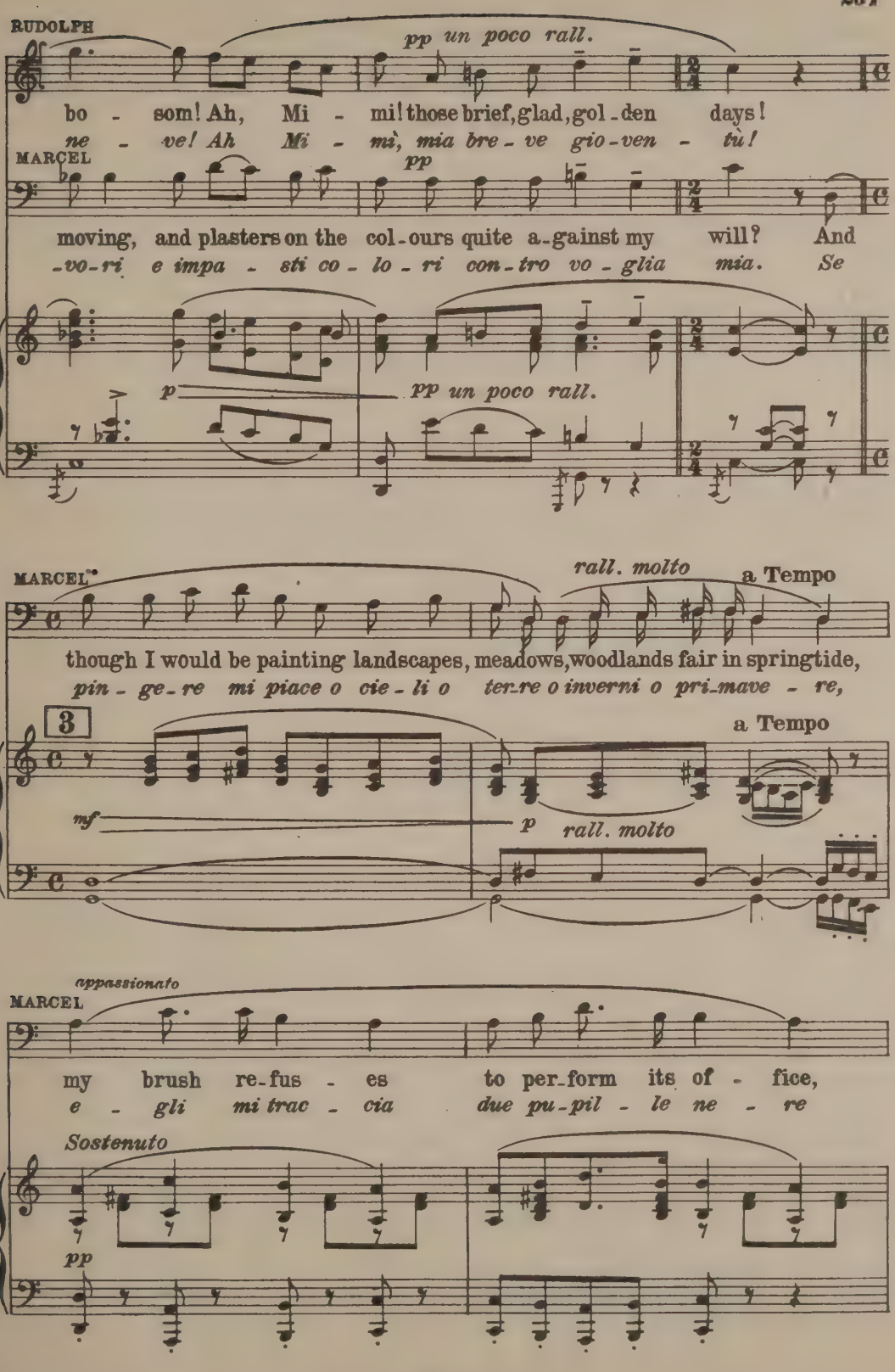

RUDOLPH
Lo stesso movimento
"It beats not, or I don't feel it,
«Non bat - te o non lo sen - to
Lo stesso movimento
p
RUDOLPH
thanks to this vel-vet I'm wea ring!"
gra-zie al vel - lu-to che il co-pre»
MARCEL
(endeavouring to laugh)
I'm glad, ve-ry
espressivo
Ci ho gu-sto dav-
MARCEL
glad! I'm glad, ve-ry glad!
-ver, ci ho gu - sto davver!
RUDOLPH
(aside)
(resumes his work)
(You hum-bug, you! You're fretting and fuming)
(Lo-io - la va. Ti ro-di e ri-di.)
MARCEL
It beats not!
Non bat-te?
pp

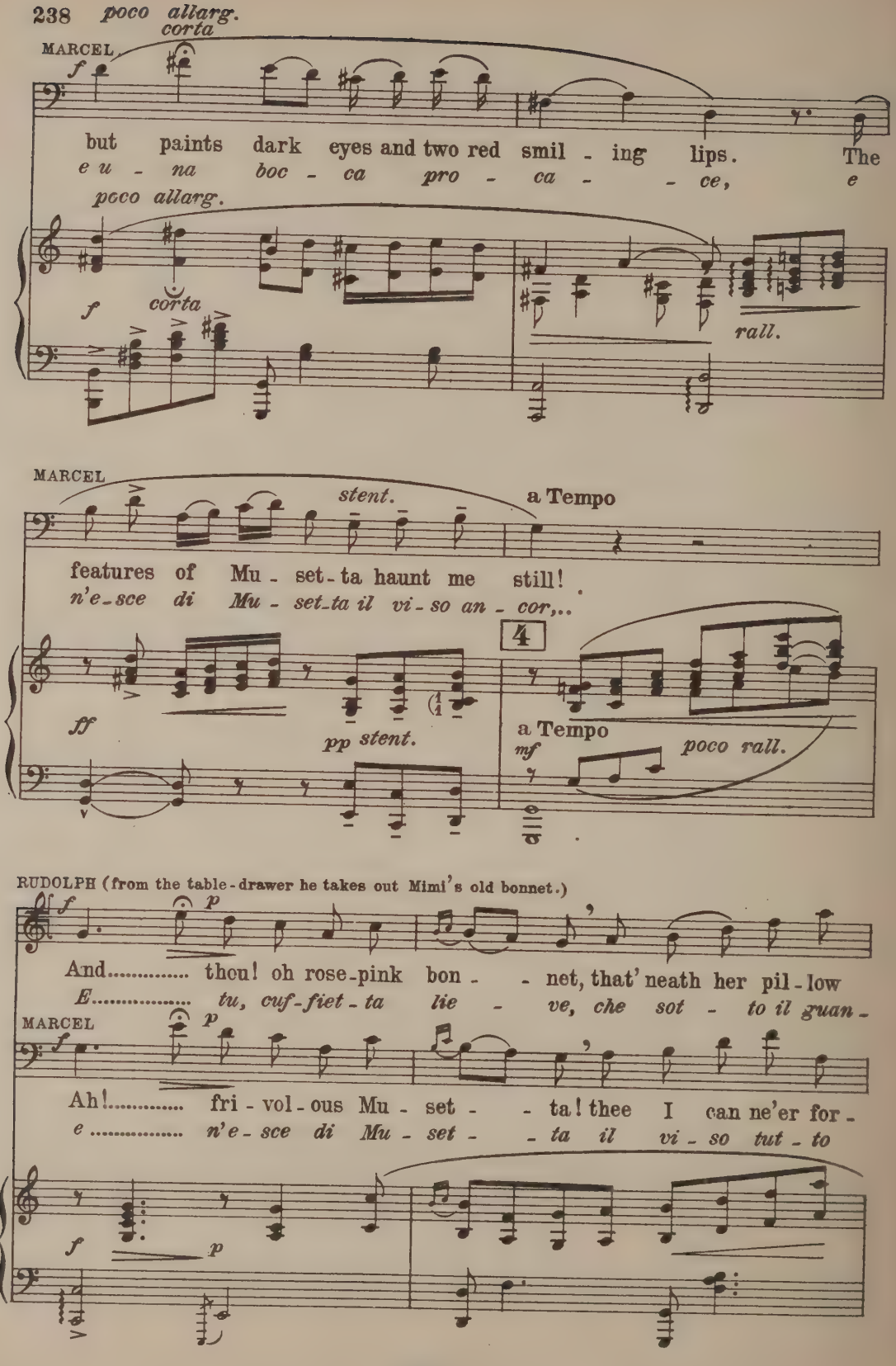

MARCEL
(commences to paint with great vigour)
Bra-vo!
Be-ne!
ff
brillante
RUDOLPH
Mu - set - ta?
Mu - set - ta?
MARCEL
Then I saw, too...
Io pur vi - di...
Mi -
Mi -
ff
RUDOLPH
(as he breathlessly stops writing)
(recovering his composure)
You saw her?
L'hai vi - sta?
How strange!
Oh guar-da!..
MARCEL
(stops painting)
- mi.
- mi.
Rode in her
E - ra in car -
p

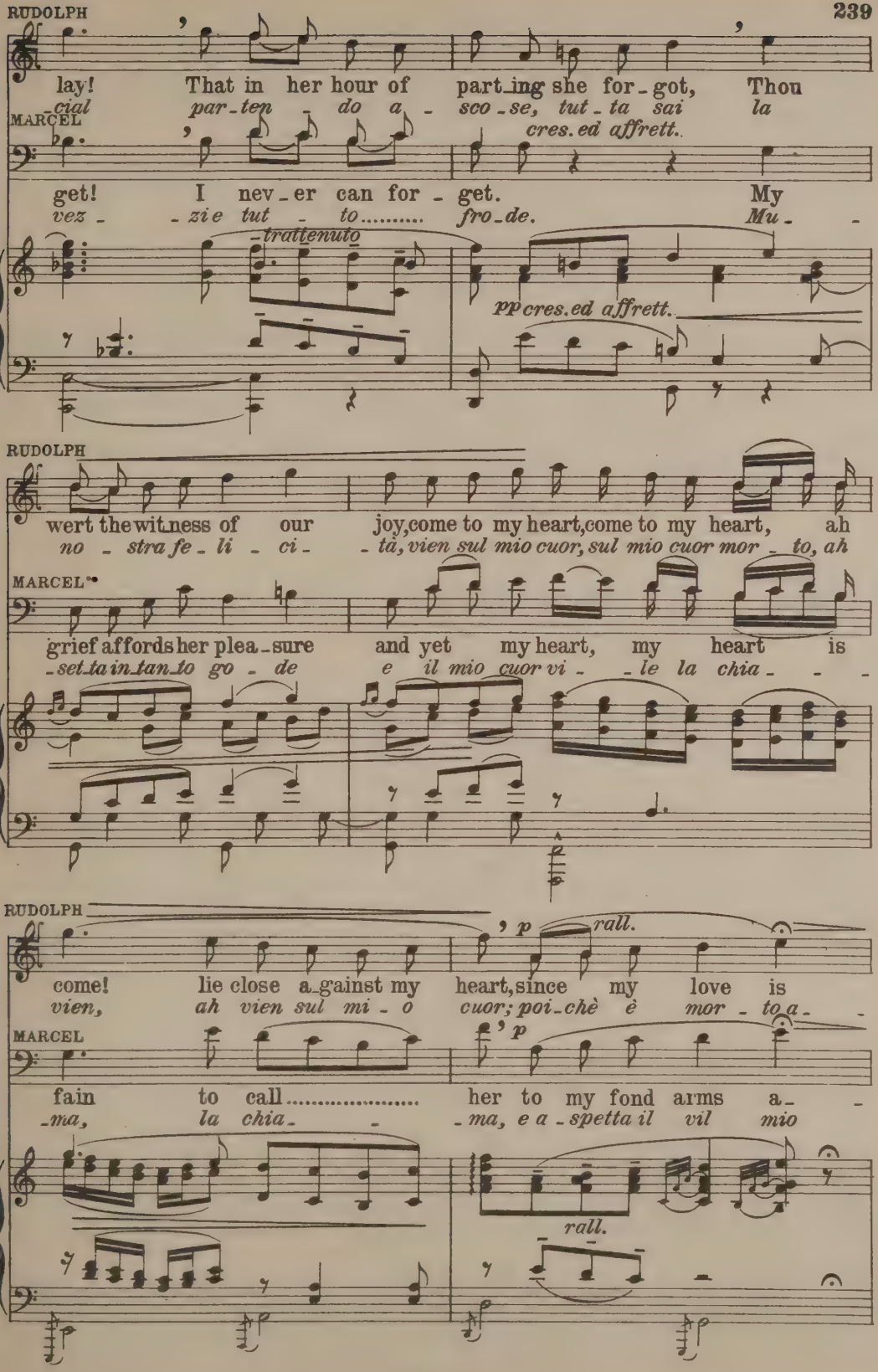

RUDOLPH
Lo stesso movimento
allegramente
De -
Ev -
MARCEL
car - riage, in grand ap-pa-rel, just like a duchess.
-roz - za ve - sti - ta co-me u - na re - gi-na.
Lo stesso movimento
3
pp
RUDOLPH
-light-ful! I'm glad to hear it.
-vi - va. Ne son con-ten-to.
Now, to
La - vo -
(aside)
MARCEL
p
(You liar, you're pin-ing with love.)
(Bu - giar-do, si strugge d'a-mor.)
RUDOLPH
work!
-riam.
MARCEL
(they go on working)
Now, to work.
La-vo-riam.
2
tr
p
pp

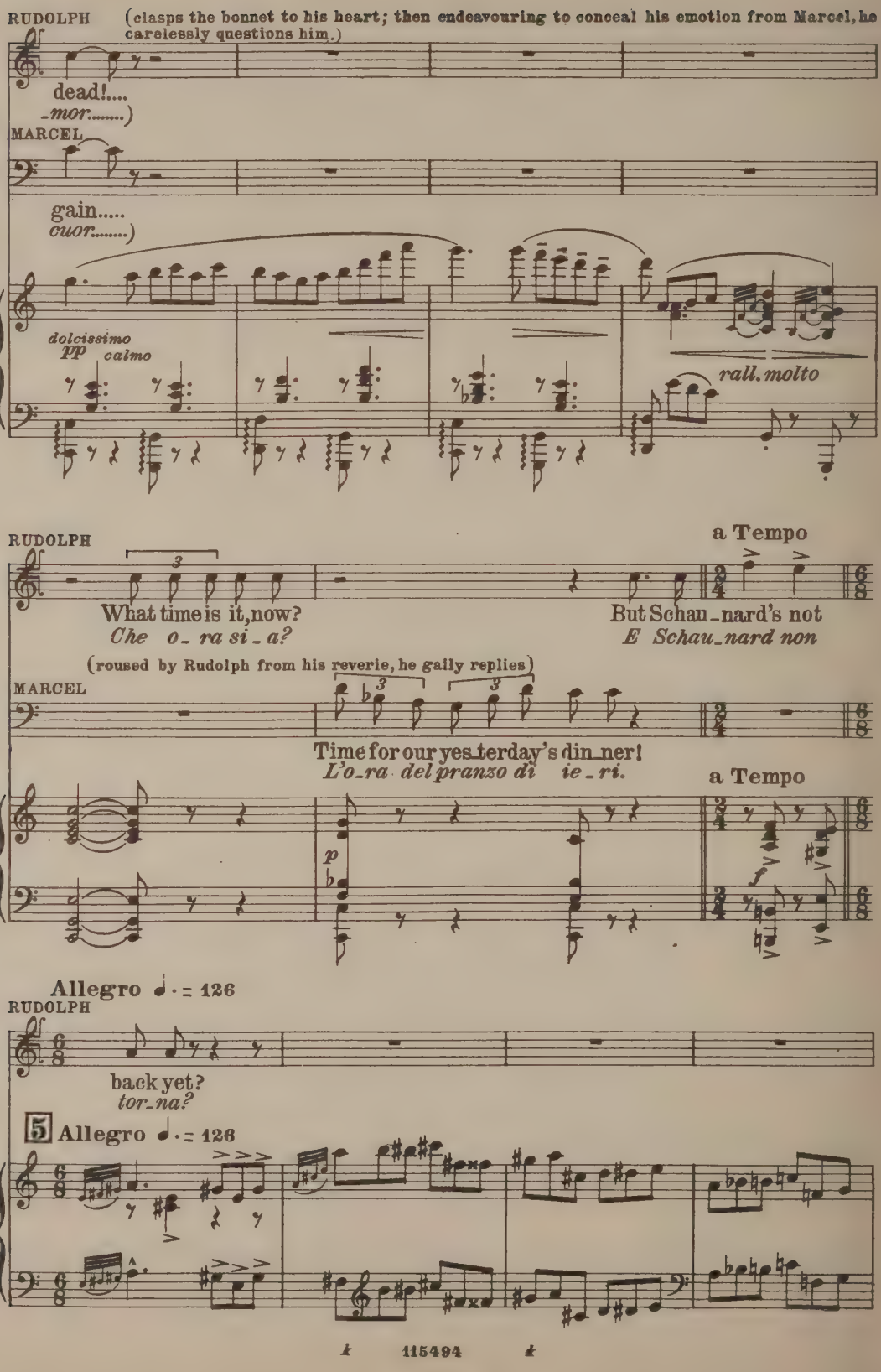

RUDOLPH
a piacere
3 (throws down his pen)
This pen's too aw-ful!
Che pen-na in-fa-me!
a piacere
MARCEL
This infamous paint-
Che in-fa-me pen-
col canto
RUDOLPH
(still seated, apparently lost in thought)
MARCEL
(flings away his brush)
(stares at his canvas, and then, without Rudolph observing it, he
-brush!
-nel-lo!
Sostenuto
Andantino
f espressivo
takes from his pocket a bunch of ribbons and kisses it)
ppp rall.


Andantino mosso ♩= 84
RUDOLPH
dolce
(Ah, Mi-mi! false, fick-le - heart - ed! Ah, beaut-eous days de -
(O Mi-mì tu più non tor - ni. O gior - - ni
Andantino mosso ♩= 84
p
RUDOLPH
pp
appena rall
- part - - ed! Those hands so dain - ty! Oh, fragrant shi-ning
bel - - li, pic - co - le ma - ni, o-do - ro - - si ca -
pp
appena rall.....
RUDOLPH
tres-ses!
- pel-li...
Ah, snow-white
col - lo di
(putting away the ribbons and staring anew at his canvas)
MARCEL p
How is it..... that my brush with speed me-chan-ic - al keeps
Io non so..... co - me sia che il mio pen-nel - lo la -
dolce
p


RUDOLPH
pp un poco rall.
bo - som! Ah, Mi - mi! those brief, glad, gol - den days!
ne - ve! Ah Mi - mì, mia bre - ve gio - ven - tù!
MARCEL
pp
moving, and plasters on the col - ours quite a - gainst my will? And
-vo - ri e impa - sti co - lo - ri con - tro vo - glia mia. Se
p
pp un poco rall.
MARCEL
rall. molto
a Tempo
though I would be painting landscapes, meadows, woodlands fair in springtide,
pin - ge - re mi piace o cie - li o ter - re o inverni o pri - mave - re,
3
a Tempo
mf
p
rall. molto
appassionato
MARCEL
my brush re - fus - es to per - form its of - fice,
e - gli mi trac - cia due pu - pil - le ne - re
Sostenuto
pp


238 poco allarg.
corta
MARCEL
f
but paints dark eyes and two red smil - ing lips. The
e u - na boc - ca pro - ca - - ce, e
poco allarg.
f
corta
rall.
MARCEL
stent.
a Tempo
features of Mu - set - ta haunt me still!
n'e - sce di Mu - set - ta il vi - so an - cor,..
4
ff
pp stent.
a Tempo
mf
poco rall.
RUDOLPH (from the table-drawer he takes out Mimi's old bonnet.)
f
p
And..... thou! oh rose-pink bon - - net, that' neath her pil - low
E..... tu, cuf-fiet - ta lie - ve, che sot - to il guan -
MARCEL
f
p
Ah!..... fri - vol - ous Mu - set - - ta! thee I can ne'er for -
e ..... n'e - sce di Mu - set - - ta il vi - so tut - to
f
p


RUDOLPH
lay! That in her hour of part ing she for got, Thou
cial par ten do a sco se, tut ta sai la
MARCEL
cres. ed affrett.
get! I nev er can for get. My
vez zi e tut to..... fro de. Mu
tratt enuto
pp cres. ed affrett.
RUDOLPH
wert the wit ness of our joy, come to my heart, come to my heart, ah
no stra fe li ci ta, vien sul mio cuor, sul mio cuor mor to, ah
MARCEL
grief affords her plea sure and yet my heart, my heart is
set ta in tan to go de e il mio cuor vi le la chia
RUDOLPH
p rall.
come! lie close a gainst my heart, since my love is
vien, ah vien sul mi o cuor; poi chè è mor to a
MARCEL
p
fain to call..... her to my fond arms a
ma, la chia ma, e a spetta il vil mio
rall.


RUDOLPH
(clasps the bonnet to his heart; then endeavouring to conceal his emotion from Marcel, he carelessly questions him.)
dead!....
-mor.....)
MARCEL
gain.....
cuor.....)
dolcissimo
pp
calmo
rall. molto
RUDOLPH
a Tempo
What time is it, now?
Che o-ra si-a?
But Schau-nard's not
E Schau-nard non
(roused by Rudolph from his reverie, he gaily replies)
MARCEL
Time for our yes-terday's din-ner!
L'o-ra del pranzo di ie-ri.
a Tempo
p
Allegro ♩. = 126
RUDOLPH
back yet?
tor-na?
5
Allegro ♩. = 126

RUDOLPH (Enter Schaunard and Colline; the former carries four rolls; and the latter a paper bag.)

How now?
Eb - ben?

MARCEL

How
Eb -

SCHAUNARD

Here we are.
Ec - co - ci.

f *p*

(Schaunard places the rolls on the table)

MARCEL (disdainfully)

now?
- ben?

Some bread?
Del pan?

(Colline takes a herring out of the bag and puts it on the table as well)

rit:.....

COLLINE

A dish that's wor - thy of De -
E un piatto de - gno di De -

col canto

SCHAUNARD

'Tis salt - ed!
Sa - la - ta.

COLLINE

- mos - thenes
- mo - stene:

'tis a herring!
un'a - ringa.

a Tempo

fp

(seating themselves at the table, they pretend to be

MARCEL

This is a food that the gods might

Questa è cuc - ca - gna da Ber - lin -

COLLINE

Our dinner is rea - dy!

Il pran - zo è in ta - vo - la.

having a fine meal)

MARCEL

en - vy.

- gac - cio.

(places Colline's hat on the table and thrusts a bottle of water into it.)

SCHAUNARD

a piacere

Now the Cham-

Or lo Sciam-

a piacere

a Tempo

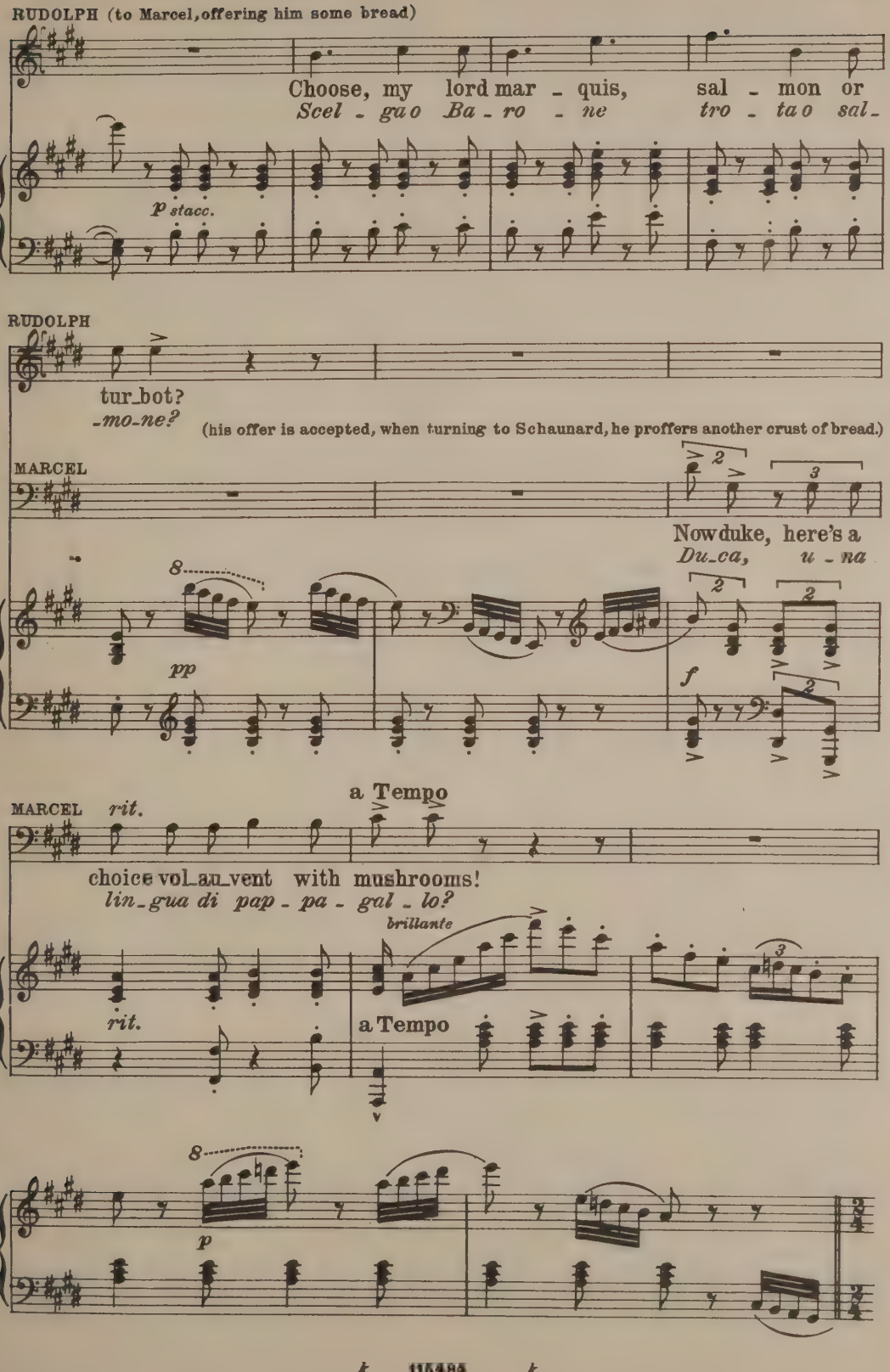
SCHAUNARD

-pagne in the ice must go!

-pa-gna met-tia - mo in ghiaccio.

6 a Tempo

ff


RUDOLPH (to Marcel, offering him some bread)
Choose, my lord mar - quis, sal - mon or
Scel - ga o Ba - ro - ne tro - ta o sal -
p stacc.
RUDOLPH
tur_bot?
-mo-ne?
(his offer is accepted, when turning to Schaunard, he proffers another crust of bread.)
MARCEL
Nowduke, here's a
Du_ca, u - na
8
pp
f
a Tempo
MARCEL rit.
choice vol_au_vent with mushrooms!
lin_gua di pap - pa - gal - lo?
brillante
rit.
a Tempo
8
p

Sostenendo molto a Tempo

SCHAUNARD (he politely declines and pours out a glass water which he hands to Marcel.) (the one and only

Thank you, I dare not! This evening, I'm dancing.

Gra_zie, m'in_pingua. Stas_se_ra houn bal_lo.

Sostenendo molto

p stacc. *p*

tumbler is handed about. Colline, after voraciously devouring his roll, rises.)

f

RUDOLPH (to Colline)

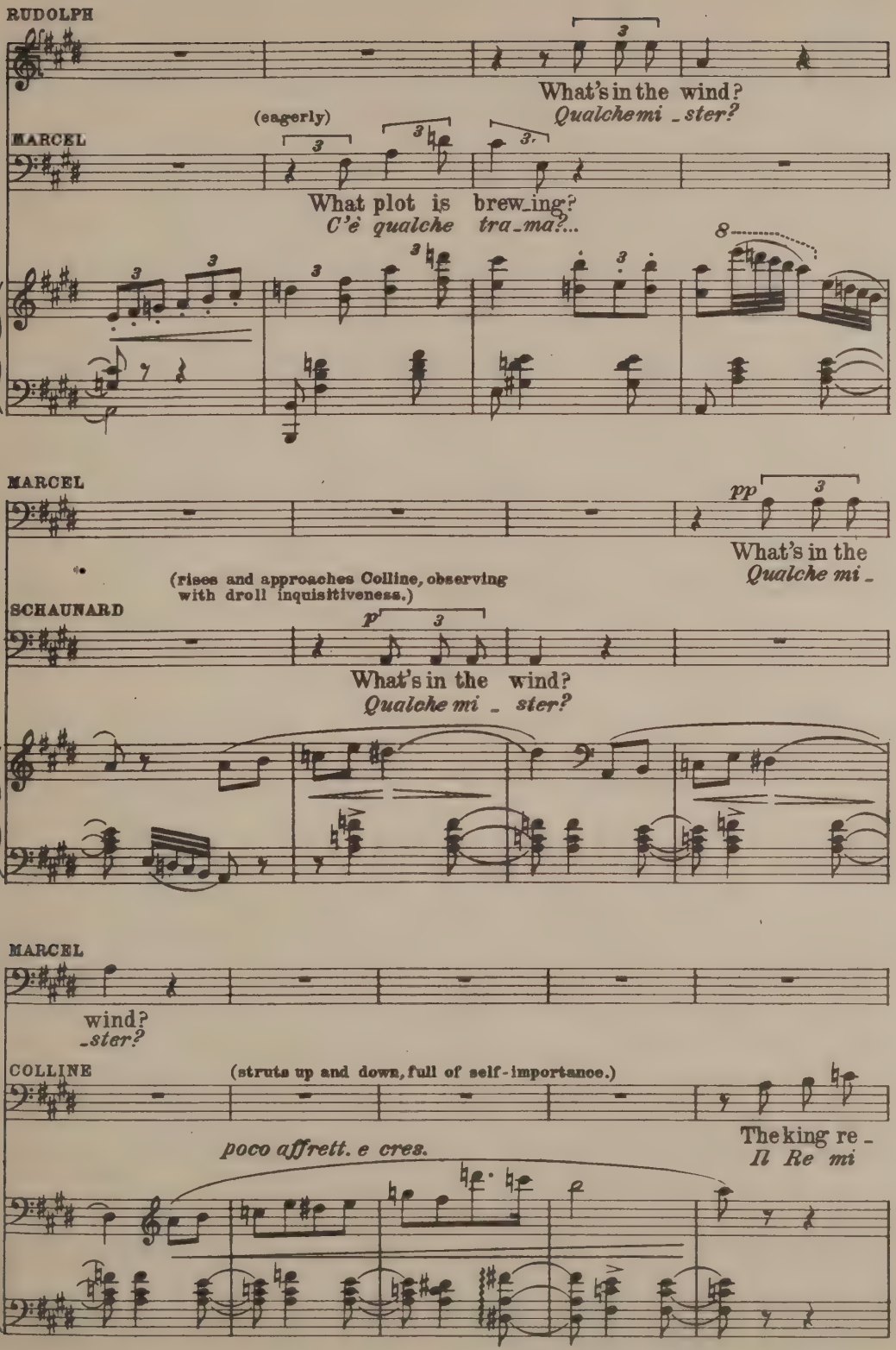
What? sa_ted?

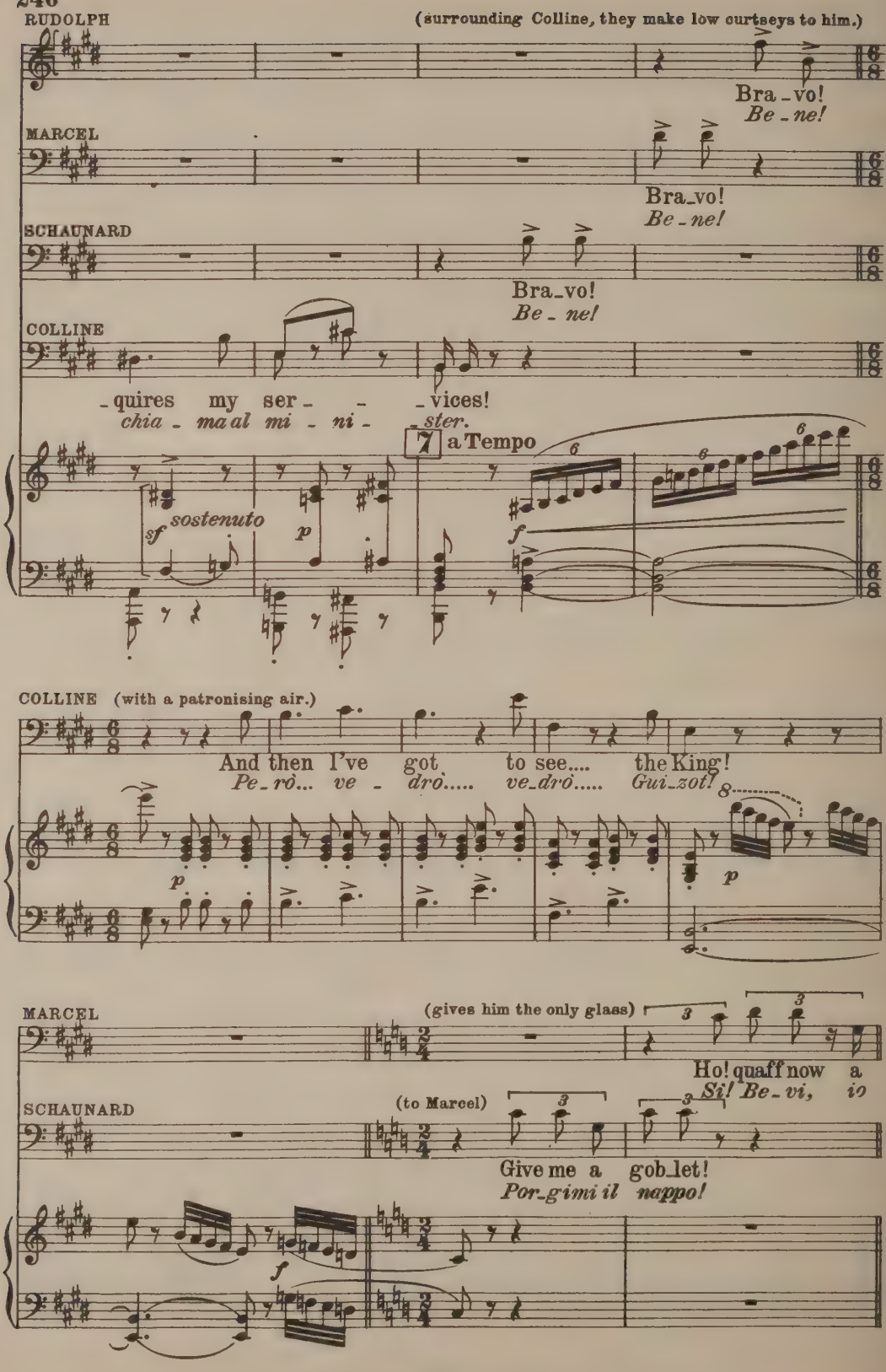
Già sa_zio?

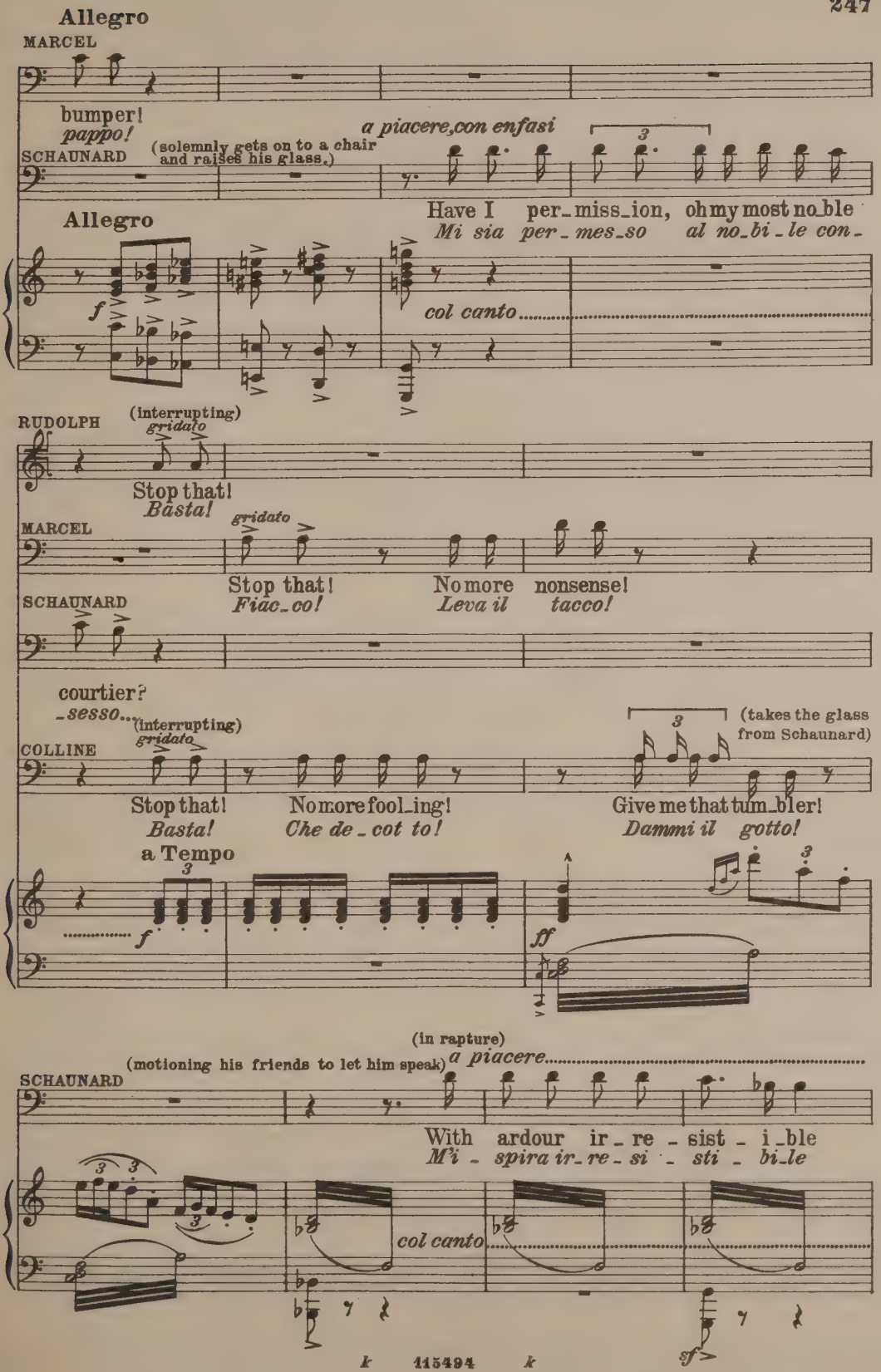
COLLINE (with an air of grave importance)

To business! The king a_waits me!

Ho fretta. *Il Re m'a_spetta.*


RUDOLPH
What's in the wind?
Qualche mi _ ster?
(eagerly)
MARCEL
What plot is brew_ing?
C'è qualche tra_ma?...
MARCEL
pp
What's in the
Qualche mi _
(rises and approaches Colline, observing with droll inquisitiveness.)
SCHAUNARD
What's in the wind?
Qualche mi _ ster?
MARCEL
wind?
_ster?
COLLINE
(struts up and down, full of self-importance.)
poco affrett. e cres.
The king re _
Il Re mi


RUDOLPH
(surrounding Colline, they make low curtseys to him.)
Bra_vo!
Be_ne!
MARCEL
Bra_vo!
Be_ne!
SCHAUNARD
Bra_vo!
Be_ne!
COLLINE
quires my ser _ _vices!
chia_ma al mi_ni_ster.
7 a Tempo
sf sostenuto
p
f
COLLINE (with a patronising air.)
And then I've got to see.... the King!
Pe_rò... ve_drò..... ve_drò..... Gui_zot!
p
p
MARCEL
(gives him the only glass)
Ho! quaff now a
Si! Be_vi, io
SCHAUNARD
(to Marcel)
Give me a gob_let!
Por_gimi il nappo!
f


Allegro
MARCEL
bumper!
pappo!
a piacere, con enfasi
(solemnly gets on to a chair and raises his glass.)
SCHAUNARD
Have I per_miss_ion, oh my most no_ble
Mi sia per_mes_so al no_bi_le con_
Allegro
f
col canto
RUDOLPH
(interrupting)
gridato
Stop that!
Basta!
MARCEL
gridato
Stop that!
Fiac_co!
No more nonsense!
Leva il tacco!
SCHAUNARD
courtier?
_sesso...
(interrupting)
gridato
COLLINE
(takes the glass from Schaunard)
Stop that!
Basta!
No more fool_ing!
Che de_cot to!
Give me that tum_bler!
Dammi il gotto!
a Tempo
f
ff
(in rapture)
(motioning his friends to let him speak)
a piacere
SCHAUNARD
With ardour ir_re_sist_i_ble
M'i_spira ir_re_si_sti_bi_le
col canto
sf

RUDOLPH

a Tempo

(yelling)

No!

No!

MARCEL

(yelling)

SCHAUNARD

No!

No!

a piacere

(complacently)

Poet_ry fills my spir_it!

l'e_ stro della ro_man_za!

Then

A_ -

COLLINE

(yelling)

a Tempo

No!

No!

col canto

sf *ff* *sf*

(amid applause they surround Schaunard and make him get off the chair)

RUDOLPH

a Tempo

Vivo

Yes, yes.

Si! si!

MARCEL

Yes, yes.

Si! si!

SCHAUNARD

something cho_ro_gra_phic may suit you.

-zio - ne co_reo_gra_fi_ca al_lo - ra?

COLLINE

Yes, yes.

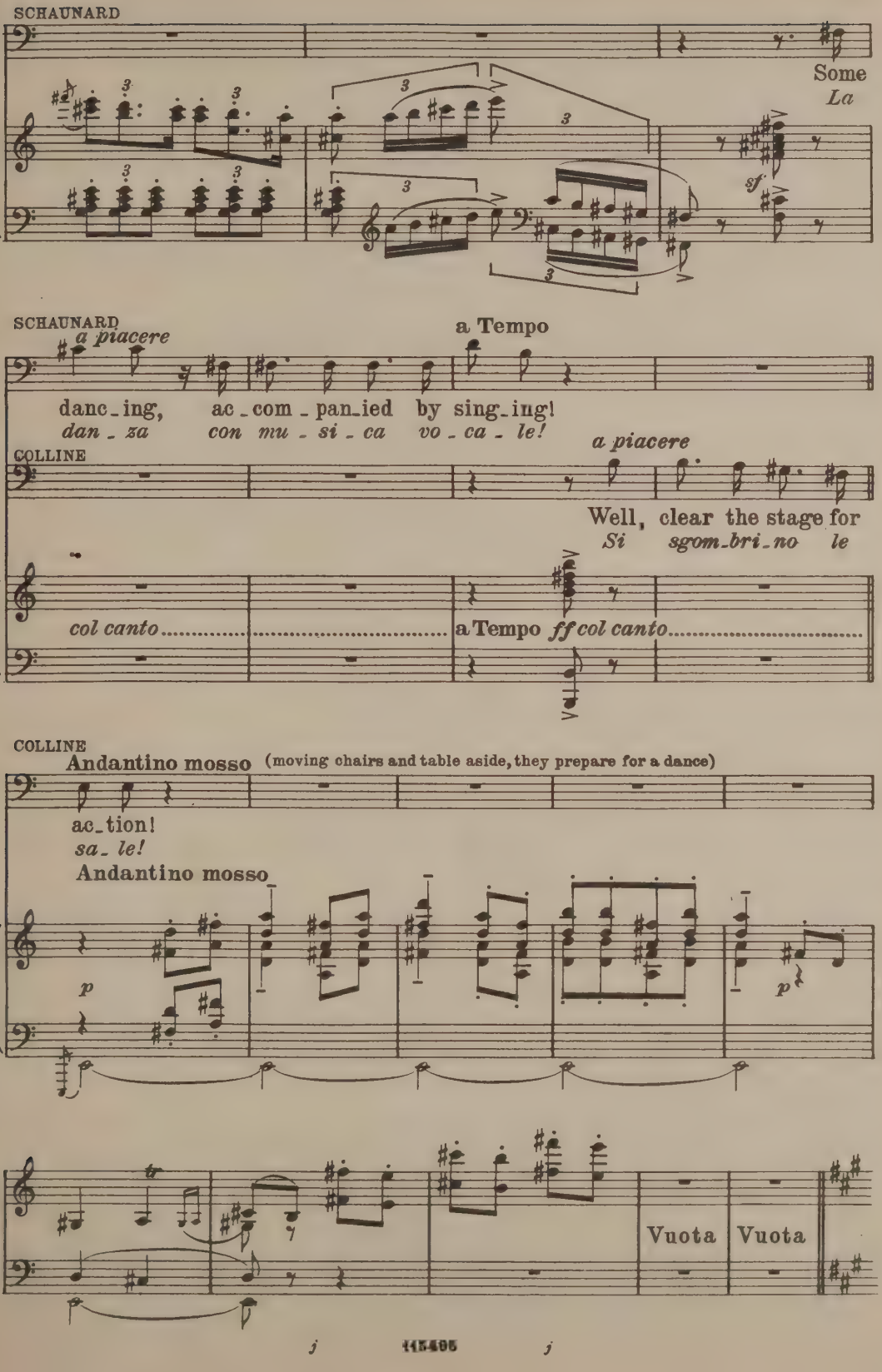
Si! si!

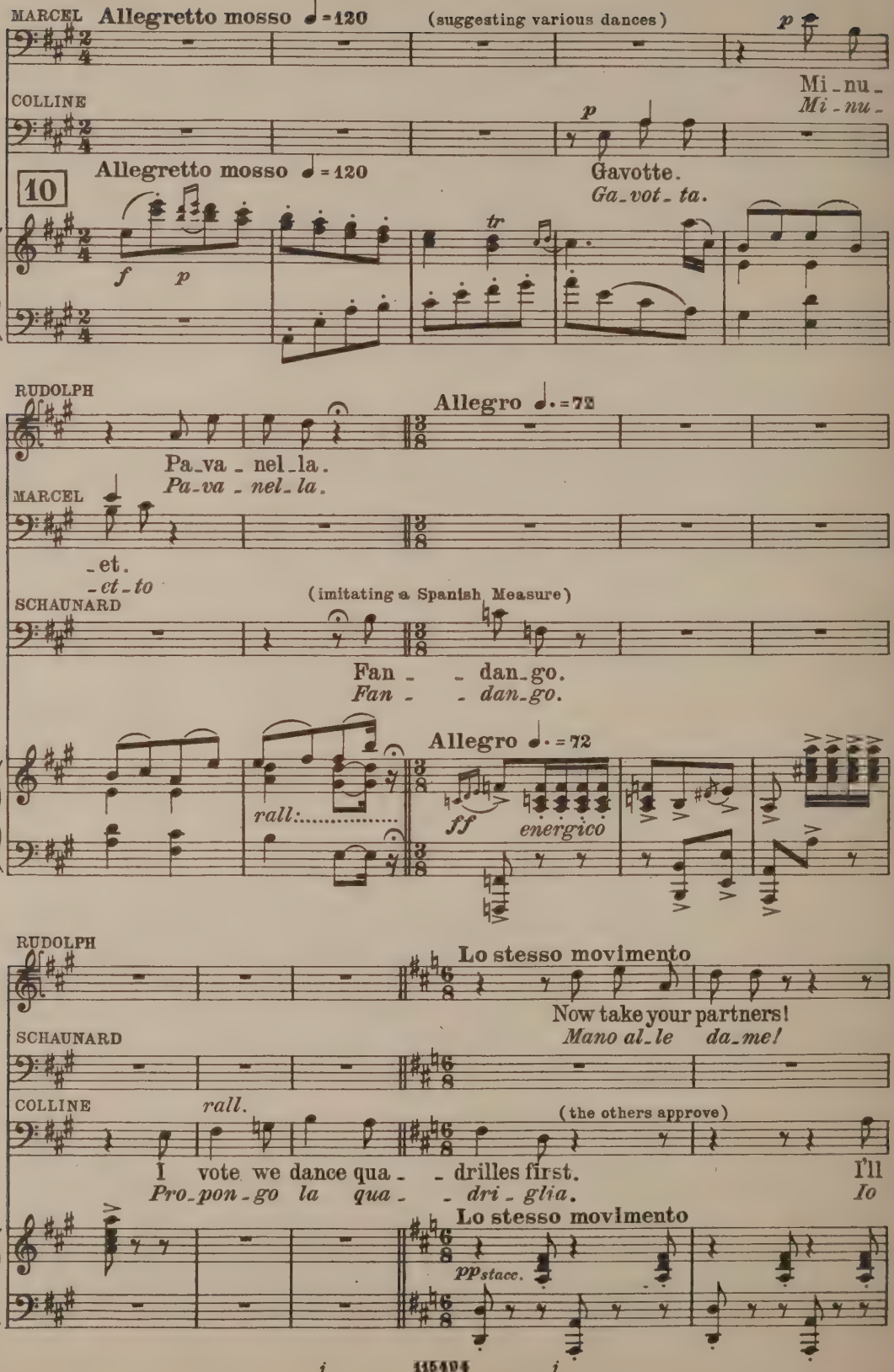
9

a Tempo

Vivo

ff *ff*


SCHAUNARD
Some
La
sf
SCHAUNARD
a piacere
a Tempo
danc_ing, ac_com_pan_ied by sing_ing!
dan_za con mu_si_ca vo_ca_le!
COLLINE
a piacere
Well, clear the stage for
Si sgom_bri_no le
col canto
a Tempo ff col canto
COLLINE
Andantino mosso (moving chairs and table aside, they prepare for a dance)
ac_tion!
sa_le!
Andantino mosso
p
p
Vuota
Vuota


MARCEL
Allegretto mosso ♩=120
(suggesting various dances)
p
Mi_nu_
Mi_nu_
COLLINE
p
10
Allegretto mosso ♩=120
Gavotte.
Ga_vot_ta.
f
p
tr
RUDOLPH
Allegro ♩.=72
Pa_va_nel_la.
Pa_va_nel_la.
MARCEL
_et.
_et_to
SCHAUNARD
(imitating a Spanish Measure)
Fan_ _dan_go.
Fan_ _dan_go.
rall:
Allegro ♩.=72
ff
energico
RUDOLPH
Lo stesso movimento
Now take your partners!
Mano al_le da_me!
SCHAUNARD
COLLINE
rall.
(the others approve)
I vote we dance qua_ _drilles first.
Pro_pon_go la qua_ _dri_glia.
I'll
Io
Lo stesso movimento
pp stacc.

(improvising, he beats time with comic pomposity of manner)

SCHAUNARD *sostenendo*

Lal_le_ra, lal _ lera, lal _ le_ra, la, lal _ le_ra, lal _ lera, lal _ lera,
Lal_le_ra, lal _ lera, lal _ le_ra, là, lal _ le_ra, lal _ lera, lal _ lera,

COLLINE (pretends to be very busy arranging a quadrille)

lead it.
det_to.

sostenendo

RUDOLPH (approaches Marcel and, bowing very low, offers him his hand as he gallantly says)

Oh, mai _ den fair and gentle!
Vez _ _ zo _ sa da _ mi_gel_la...

MARCEL (with coy bashfulness of manner, counterfeiting a woman's voice)

My mo _ des_ty res_
*Ri_spet _ ti la mo_*

SCHAUNARD

la.
là.

p

(Rudolph and Marcel dance a quadrille)

MARCEL (in his ordinary voice)

_pect, Sir, I beg you!
_de_stia. La pre_go.

Lallera, lal _ le_ra, lallera,
Lal_lera, lal _ _ le_ra, lal_lera,

SCHAUNARD (provoking)

f

Lal _ lera, lallera, lal_lera, la.
Lal _ lera, lal_lera, lal_lera, là.

First there's the *Chain.*
Pri _ ma c'è il Rond.

COLLINE

Balancez!
Balancez!

No,
No,

pp

(Rudolph and Marcel continue dancing)

(with exaggerated contempt)

SCHAUNARD

Allegro

quasi a piacere..... a Tempo

You've manners like a clown.

Che mo_di da lac_chè.

(gridato)

COLLINE

(offended)

Stupid!

bestia!

As I take it, you're in_

*Se non er_ro lei m'ol_*

11

Allegro

a Tempo

ff

col canto.....

pp agitato

stacc.

(taking up the poker)

SCHAUNARD

(parlato)

Ready! Have

*Pronti. As_*

COLLINE

(rushing to the fireplace and seizing the tongs)

_sult_ing!

_traggia!

Draw your sword, sir!

Snu_di il fer_ro!

Una battuta vale due delle precedenti

SCHAUNARD

(preparing to receive his adversary's attack)

at you!

_saggia.

Thy hot blood will I

Il tuo sangue io vo_glio

Una battuta vale due delle precedenti

f

(Rudolph and Marcel stop dancing and burst out laughing)

SCHAUNARD

drink! Now get a stretch_er

bèr. *Ap_pre_sta_te u_na ba_ _*

COLLINE

One of us shall now be gutted!

Un di noi qui si sbu_ _del_la.

SCHAUNARD

Come prima

ready!

-rel_la.

(Schaunard and Colline have a duel)

COLLINE

And get a grave_yard too!

Ap_pre_sta_te un ci_ _mi_ _ter. *affrettando sempre e cres.*

Come prima

ff

RUDOLPH (gaily)

While they beat each other's brains out, our fan_dan_go we will

*Mentre in_cal_za la ten_zo_ne gira e bal_za Ri_go_*

While they beat each other's brains out, our fan_dan_go we will

Mentre in_cal_za la ten_zo_ne gira e bal_za Ri_go.

p

RUDOLPH **Allegro spigliato** ♩ = 132

(Rudolph and Marcel dance behind the duellists)

fin_ish.
do_ne.

MARCEL

fin_ish.
do_ne.

12 **Allegro spigliato** ♩ = 132

f *cres poco a* *p* *poco*

p

(blows fall faster)

f

cres.

f

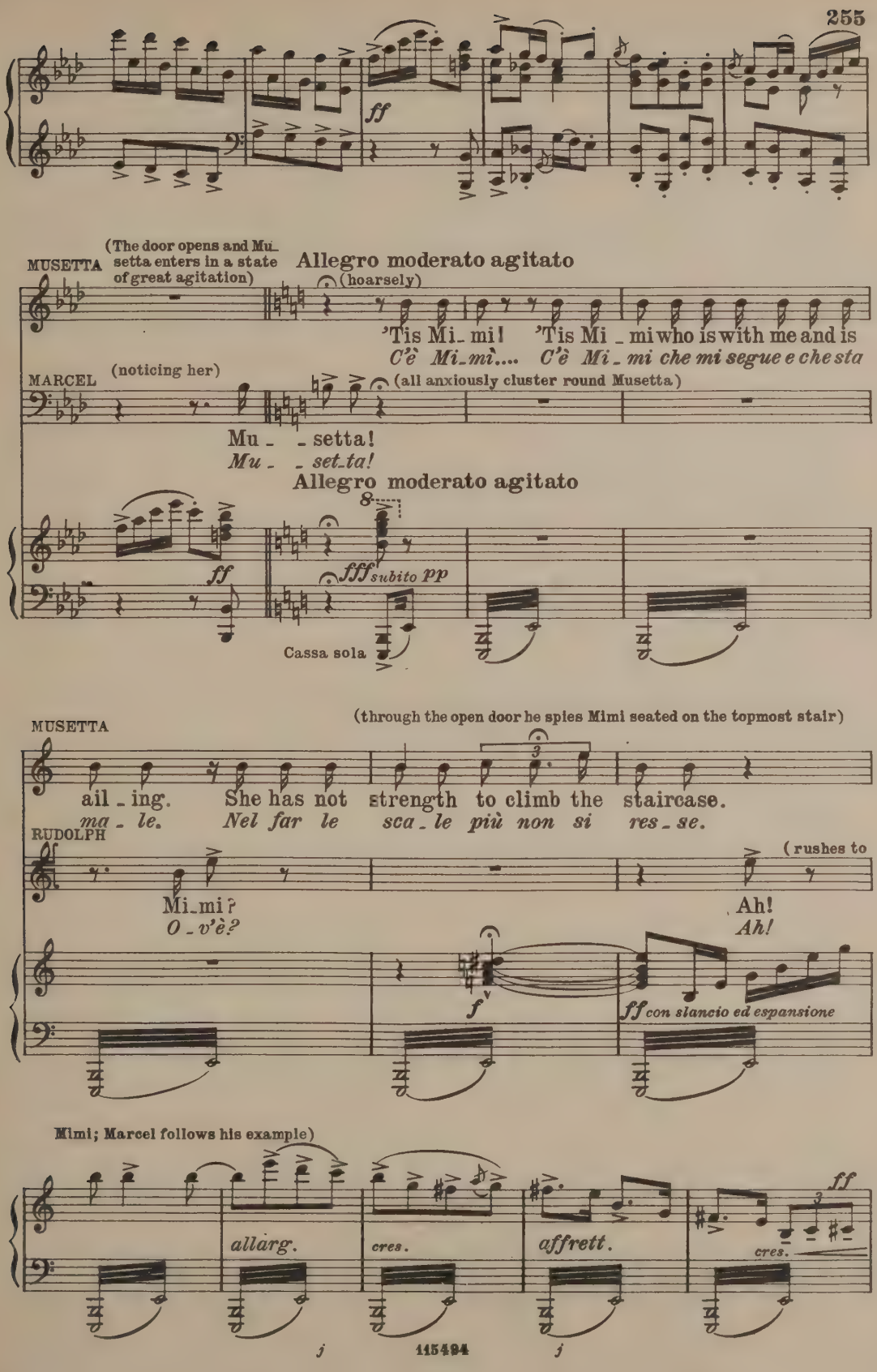
f *sf* *cres.*

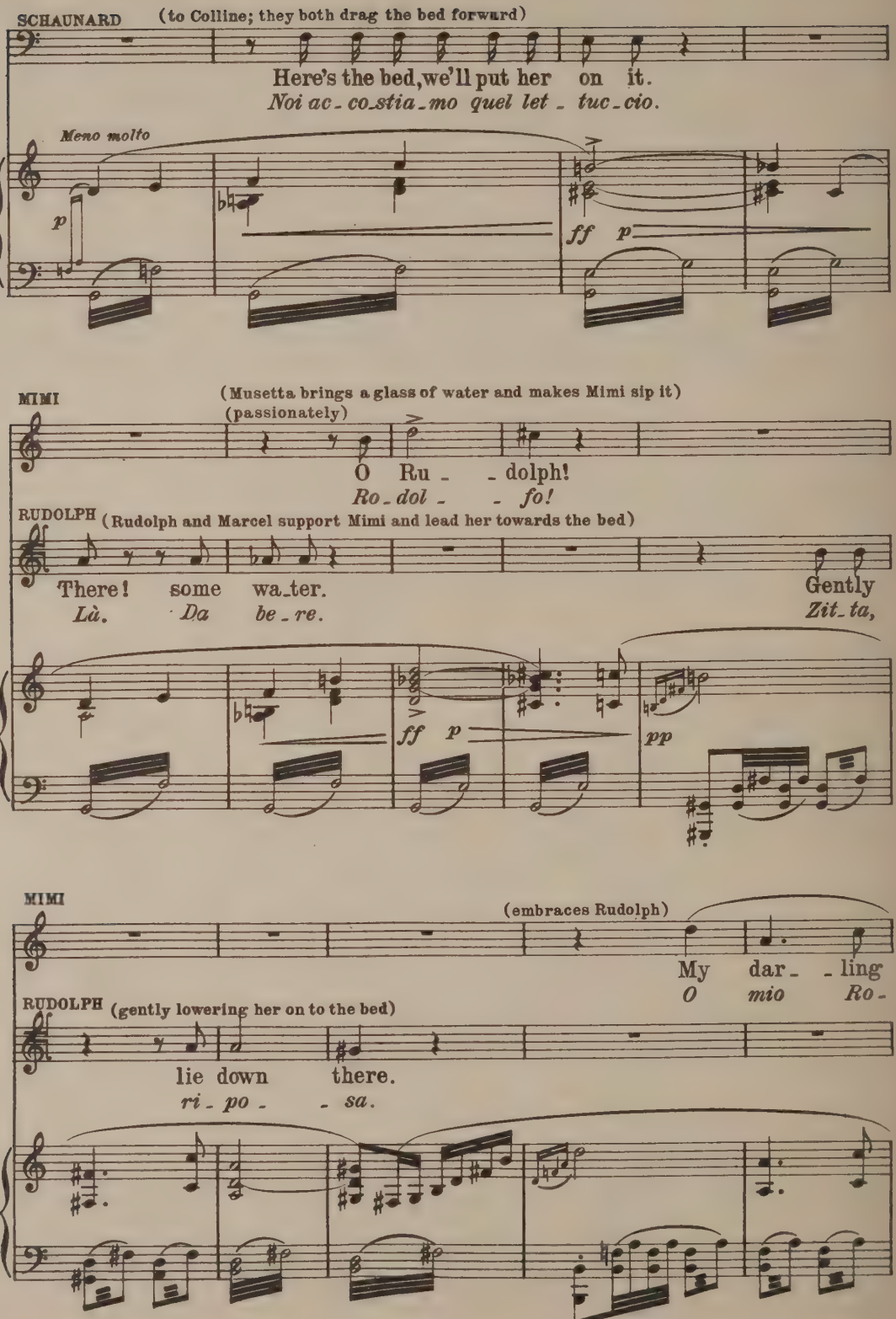
sf

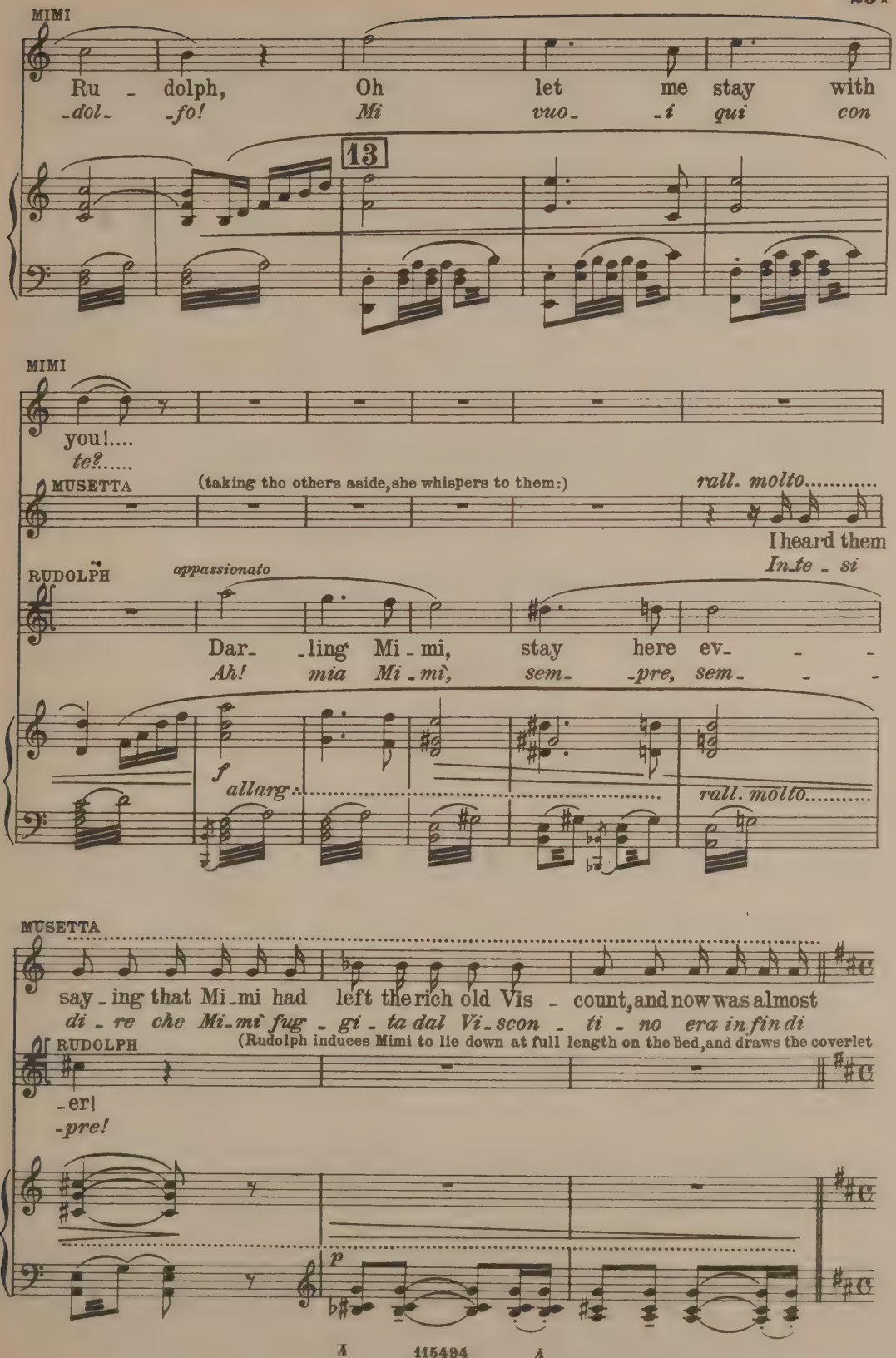
(The duellists pretend to grow more and more incensed, stamping their feet and shouting)

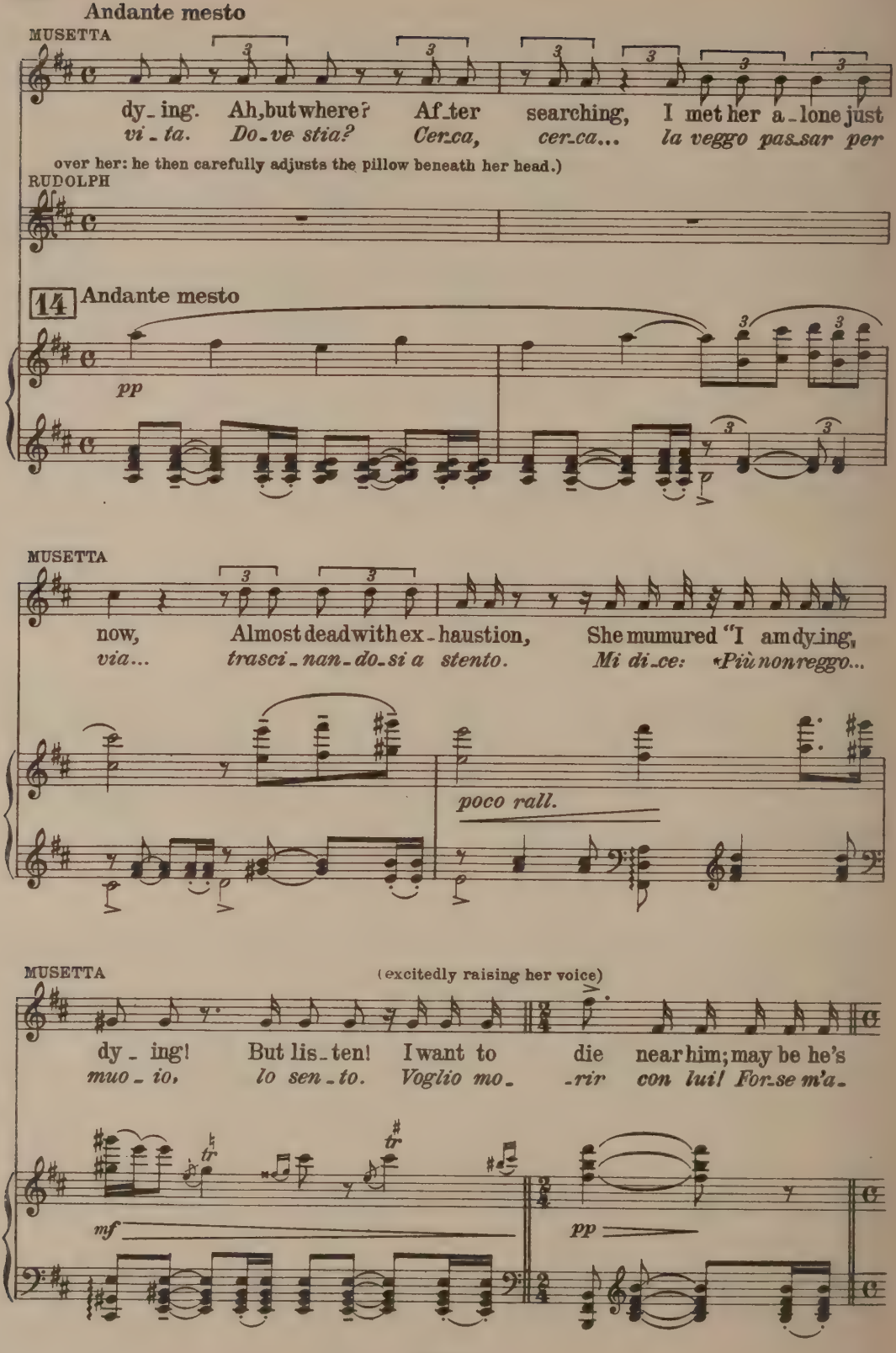
8

f *cres. sempre ed incalzando*


ff
(The door opens and Mu-setta enters in a state of great agitation)
MUSETTA
Allegro moderato agitato
(hoarsely)
'Tis Mi-mi! 'Tis Mi-mi who is with me and is
C'è Mi-mì.... C'è Mi-mi che mi segue e che sta
MARCEL
(noticing her)
(all anxiously cluster round Musetta)
Mu- -setta!
Mu- -set-ta!
Allegro moderato agitato
8
ff
fff subito pp
Cassa sola
(through the open door he spies Mimi seated on the topmost stair)
MUSETTA
ail-ing. She has not strength to climb the staircase.
ma-le. Nel far le sca-le più non si res-se.
RUDOLPH
(rushes to
Mi-mi?
O-v'è?
Ah!
Ah!
f
ff con slancio ed espansione
Mimì; Marcel follows his example)
allarg.
cres.
affrett.
ff
cres.


SCHAUNARD
(to Colline; they both drag the bed forward)
Here's the bed, we'll put her on it.
Noi ac - co - stia - mo quel let - tuc - cio.
Meno molto
p
ff p
MIMI
(Musetta brings a glass of water and makes Mimi sip it)
(passionately)
O Ru - - dolph!
Ro - dol - - fo!
RUDOLPH
(Rudolph and Marcel support Mimi and lead her towards the bed)
There! some wa - ter.
Là. Da be - re.
Gently
Zit - ta,
ff p
pp
MIMI
(embraces Rudolph)
My dar - - ling
O mio Ro -
RUDOLPH
(gently lowering her on to the bed)
lie down there.
ri - po - - sa.


MIMI
Ru - dolph, Oh let me stay with
-dol- -fo! Mi vuo- -i qui con
13
MIMI
you!....
te?.....
MUSETTA
(taking the others aside, she whispers to them:)
rall. molto.....
I heard them
In te - si
RUDOLPH
appassionato
Dar- -ling Mi - mi, stay here ev- - -
Ah! mia Mi - mì, sem- -pre, sem- - -
f allarg.
rall. molto.....
MUSETTA
say - ing that Mi - mi had left the rich old Vis - count, and now was almost
di - re che Mi - mì fug - gi - ta dal Vi - scon - ti - no era in fin di
RUDOLPH
(Rudolph induces Mimi to lie down at full length on the bed, and draws the coverlet
-er!
-pre!
p


Andante mesto
MUSETTA
dy_ing. Ah, but where? Af_ter searching, I met her a_lone just
vi_ta. Do_ve stia? Cer_ca, cer_ca... la veggo pas_sar per
over her: he then carefully adjusts the pillow beneath her head.)
RUDOLPH
14
Andante mesto
pp
MUSETTA
now, Almost dead with ex_haustion, She mumured "I am dy_ing,
via... trasci_nan_do_si a stento. Mi di_ce: «Più non reggo...
poco rall.
MUSETTA
(excitedly raising her voice)
dy_ing! But lis_ten! I want to die near him; may be he's
muo_io, lo sen_to. Voglio mo_ _rir con lui! For_se m'a_
mf
pp

MIMI

I feel so much bet - ter.....

Mi sen - to assai me - glio.....

MUSETTA

(Musetta moves farther away from Mimi.)

wai_ting!

-spetta!...

Take me hith - er, Mu_

*M'ac_compa - gni, Mu_*

MARCEL (to Musetta)

Hush!

15

Sst!

MIMI

rall:..... a Tempo

all here seems just the same as ev - er!

MUSETTA *la - sciach'io guar - di in - tor - no.*

_set - ta!"

-set - ta?...»

rall:.....

a Tempo

ma sostenendo

dolcissimo

pp

MIMI (with a sweet smile)

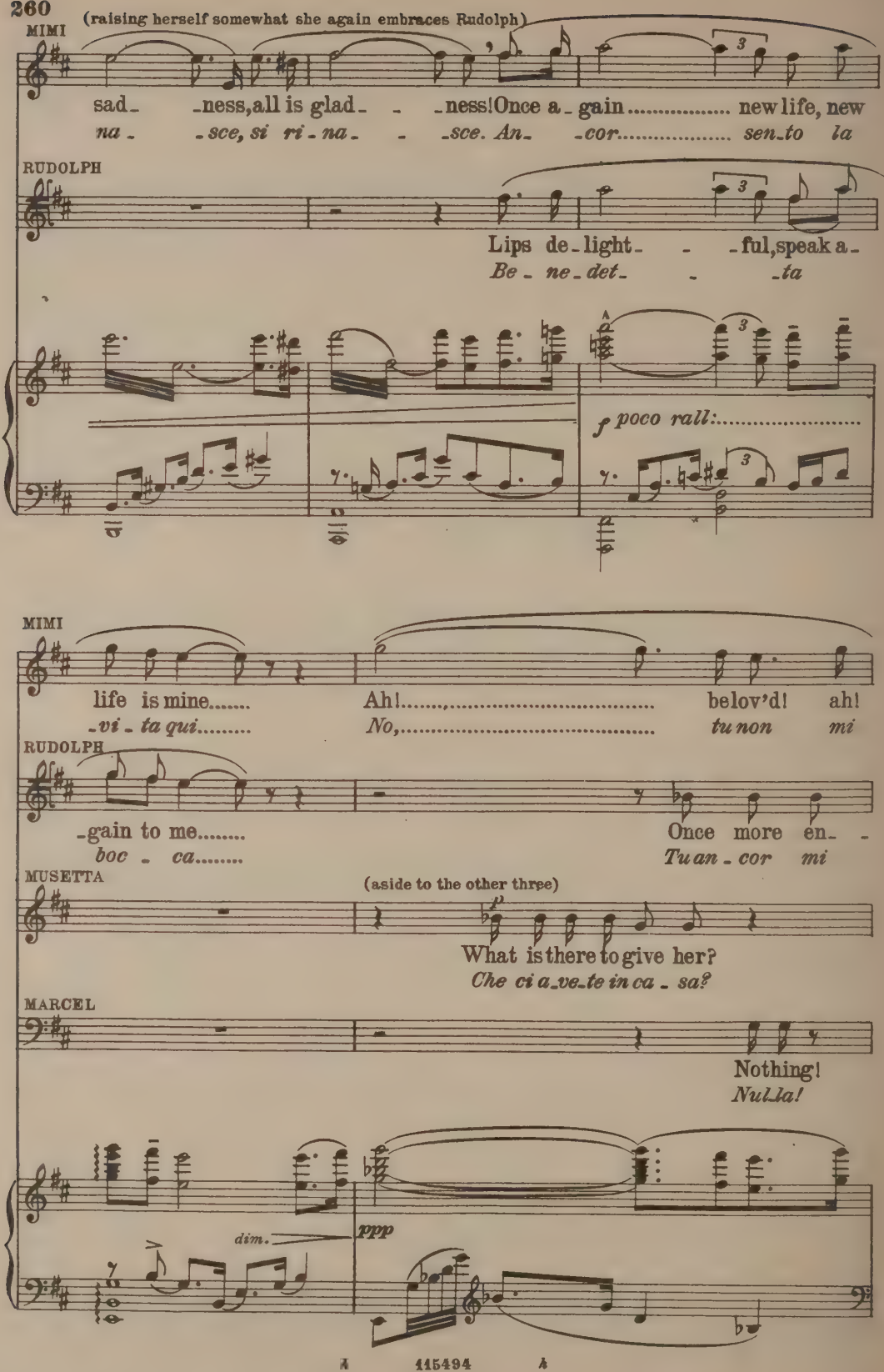
Ah, it is all so plea - sant here!

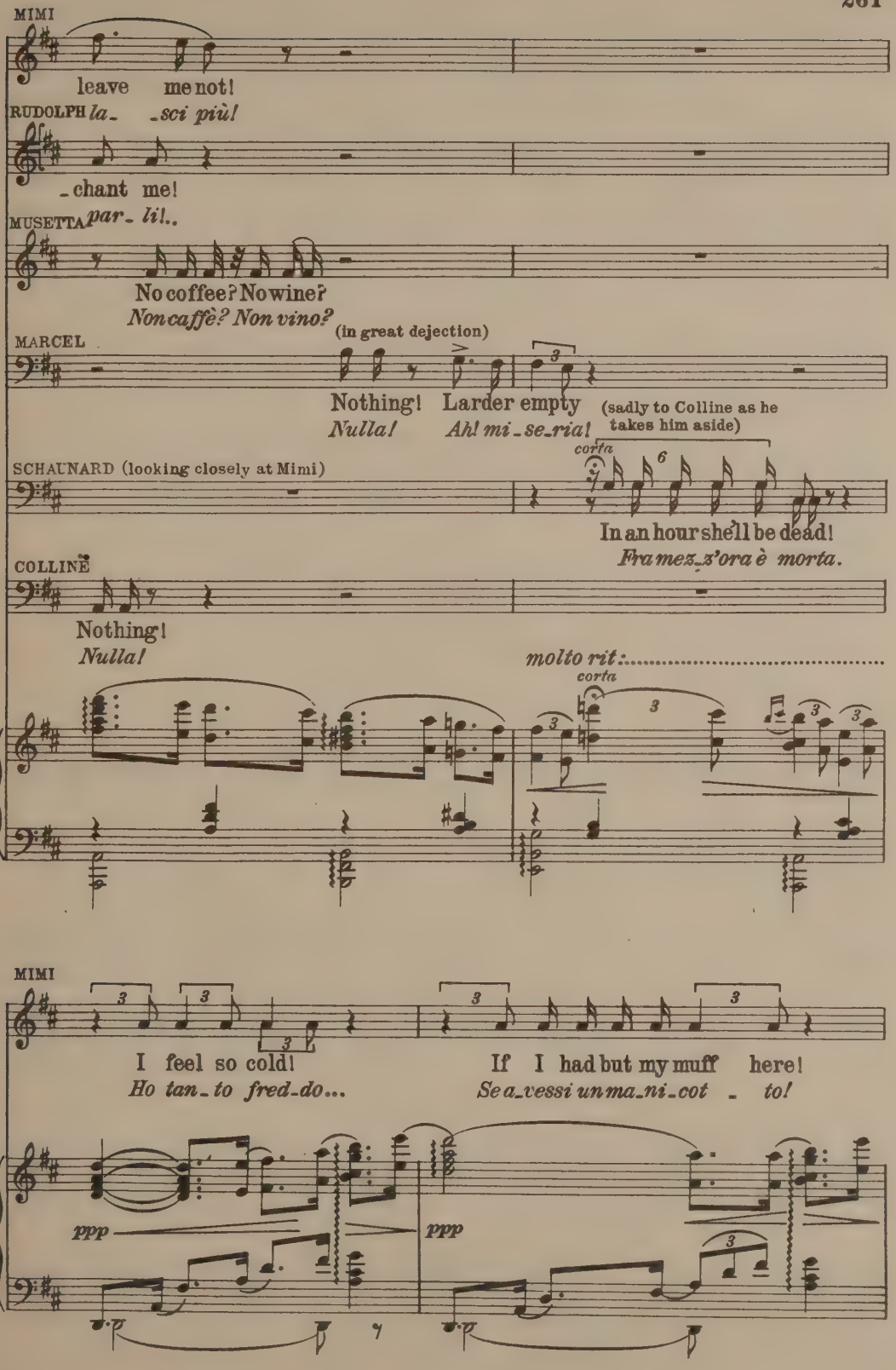
Ah co_me si sta be - ne qui!

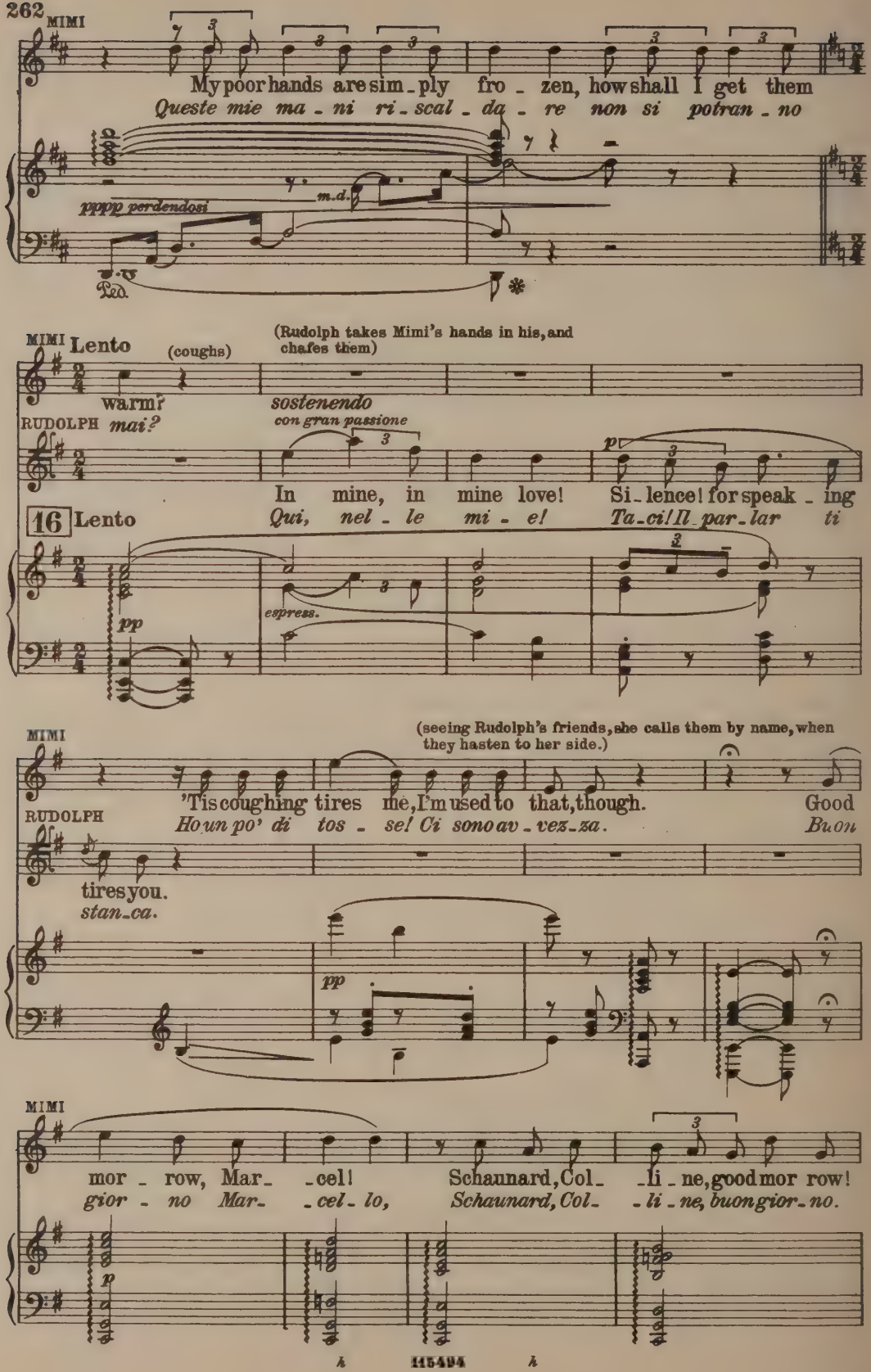
Sav'd from

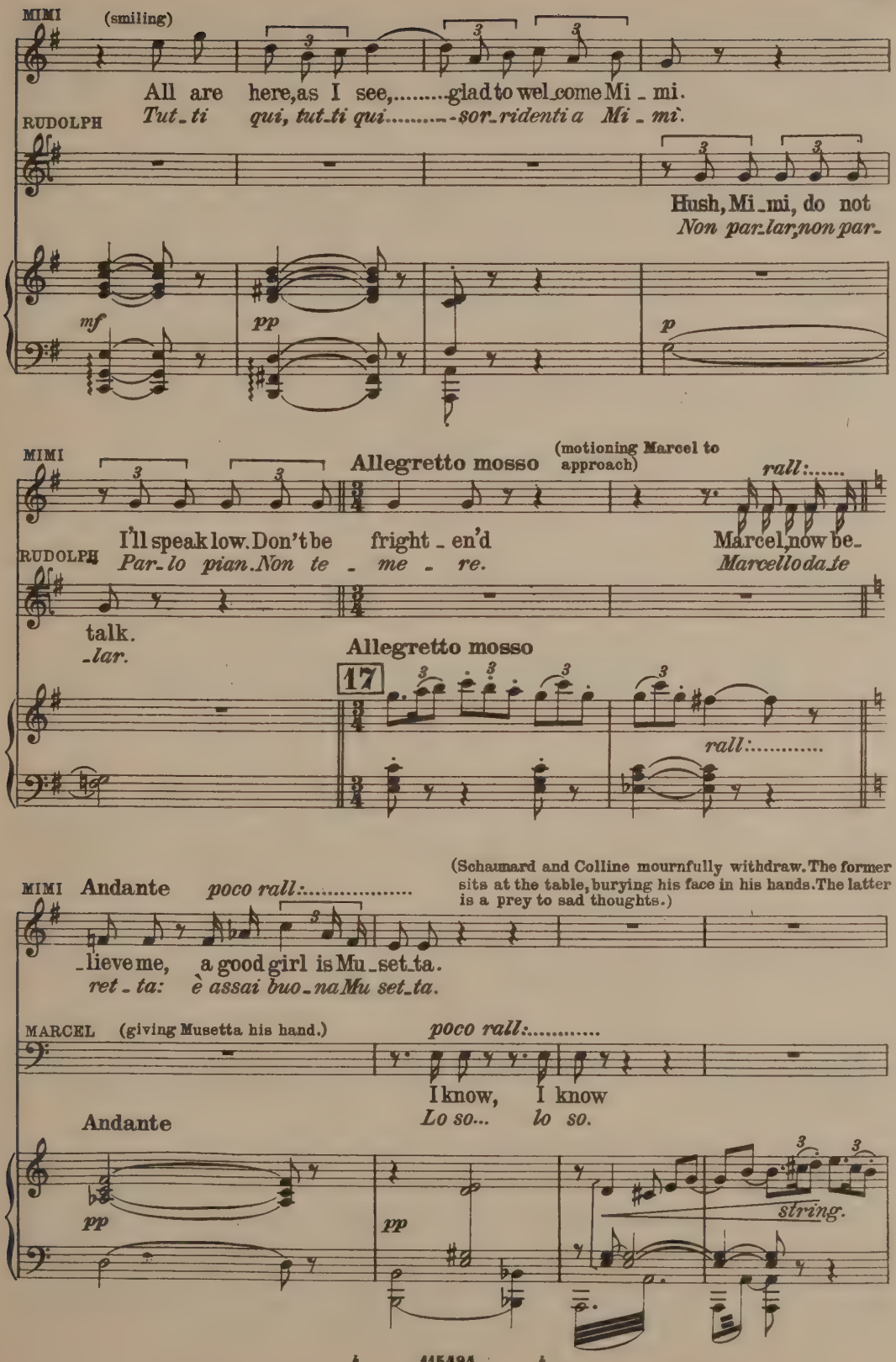
*Si ri_*

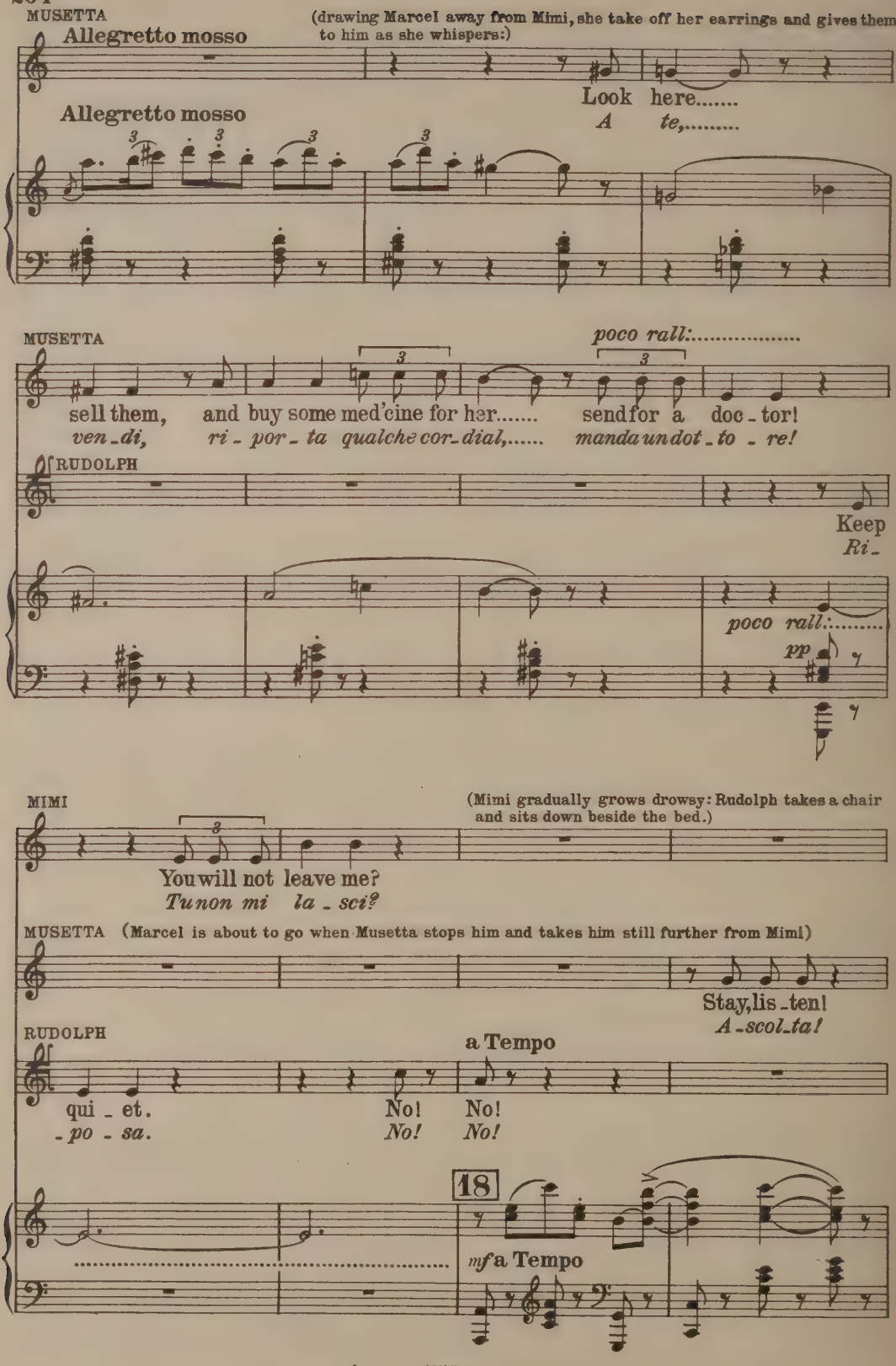
cres.

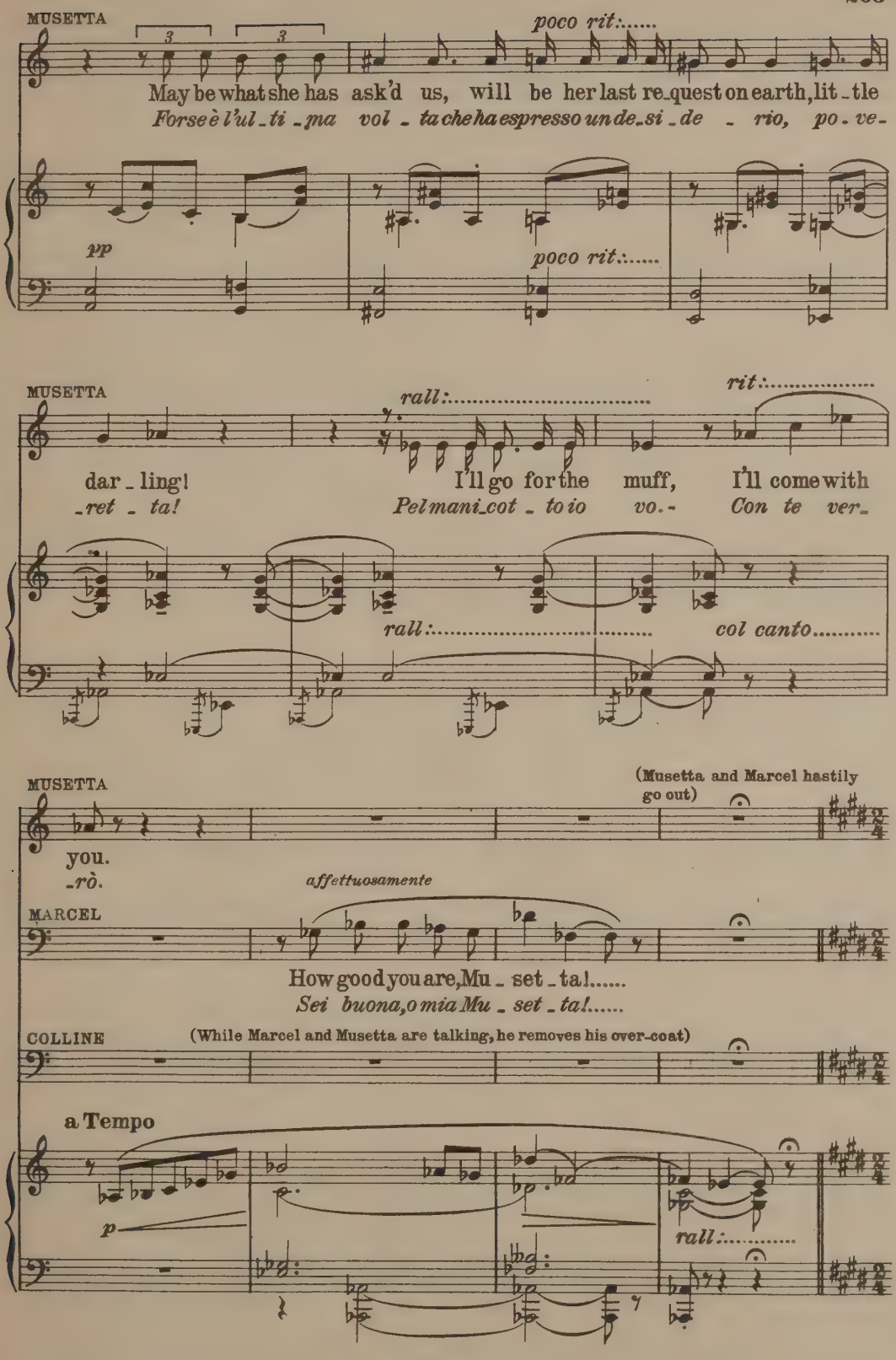

MIMI
(raising herself somewhat she again embraces Rudolph)
sad- -ness, all is glad- - -ness! Once a- gain ..... new life, new
na- -sce, si ri- na- - -sce. An- -cor ..... sen-to la
RUDOLPH
Lips de- light- - -ful, speak a-
Be- ne- det- - -ta
f poco rall: .....
MIMI
life is mine.....
-vi- ta qui.....
Ah! .....
No, ...
be lov'd! ah!
tu non mi
RUDOLPH
-gain to me.....
boc- ca.....
Once more en- -
Tu an- cor mi
MUSETTA
(aside to the other three)
What is there to give her?
Che ci a-ve-te in ca- sa?
MARCEL
Nothing!
Nul-la!
dim.
ppp

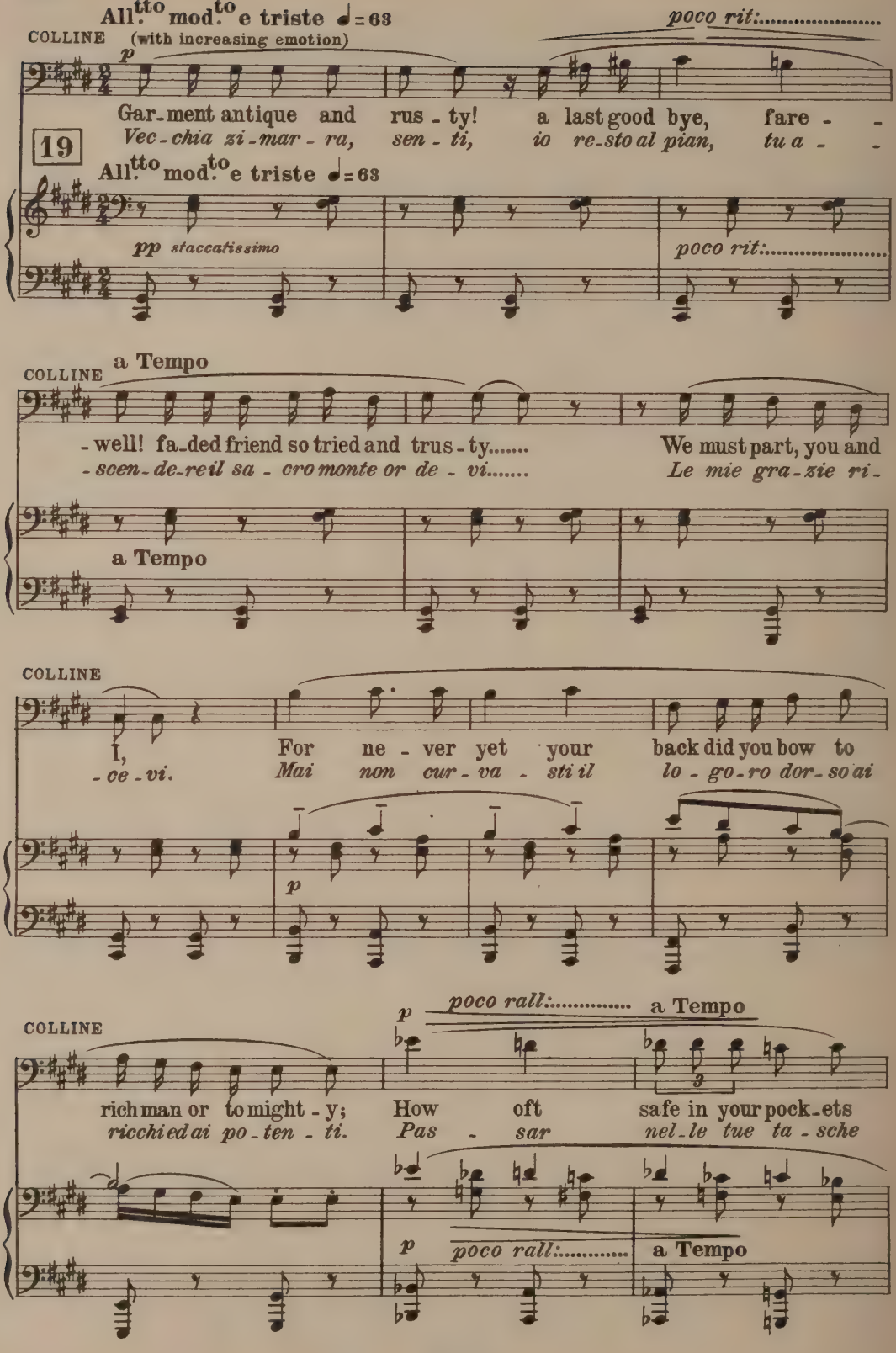

MIMI
leave me not!
RUDOLPH la_ _sci più!
_chant me!
MUSETTA par_ li!..
No coffee? No wine?
Non caffè? Non vino?
(in great dejection)
MARCEL
Nothing! Larder empty
Nulla! Ah! mi_se_ria!
(sadly to Colline as he takes him aside)
corta
SCHAUNARD (looking closely at Mimi)
In an hour she'll be dead!
Fra mez_z'ora è morta.
COLLINE
Nothing!
Nulla!
molto rit:
corta
MIMI
I feel so cold!
Ho tan_to fred_do...
If I had but my muff here!
Se a_vessi un ma_ni_cot _ to!
ppp
ppp

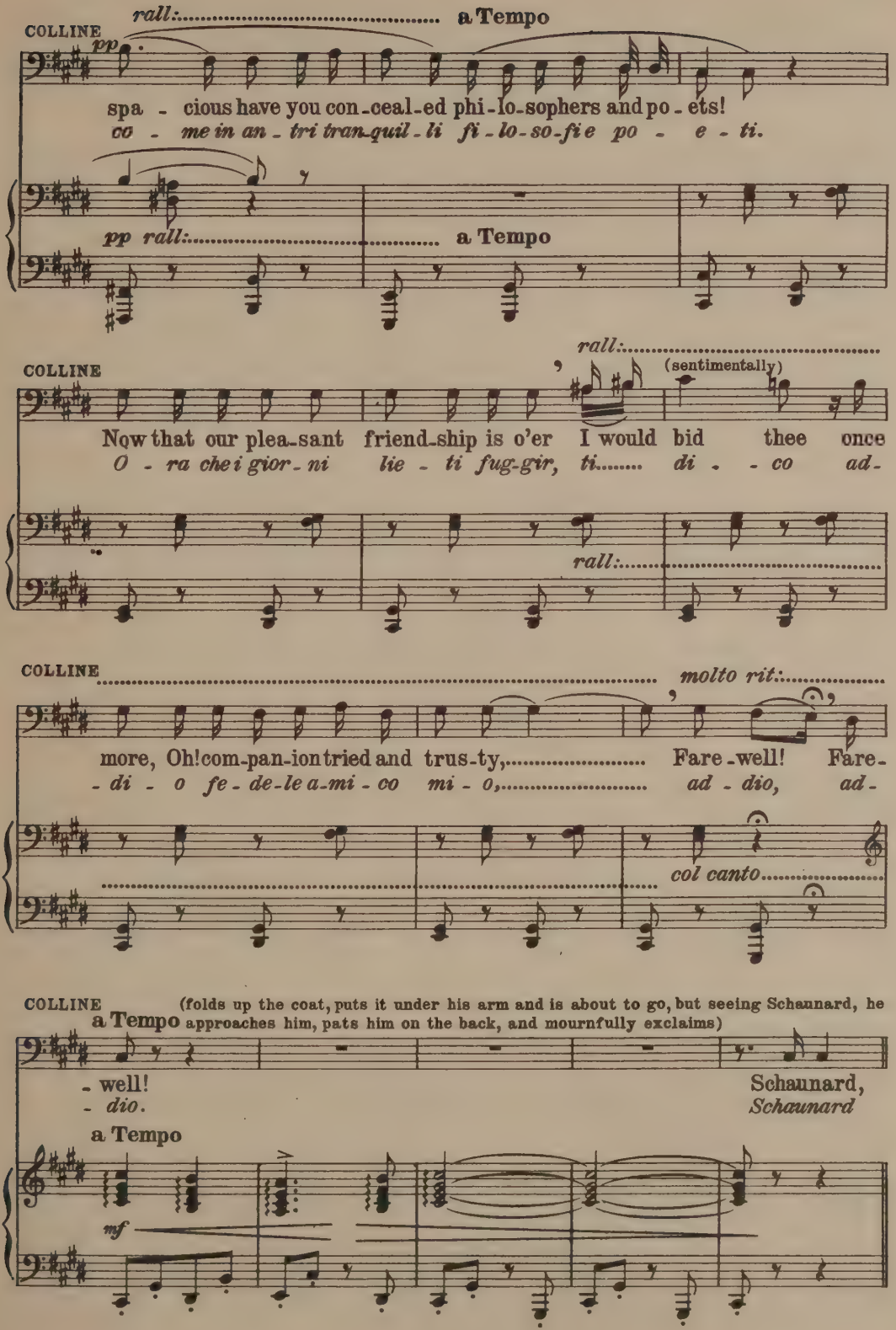

MIMI
My poor hands are sim - ply fro - zen, how shall I get them
Queste mie ma - ni ri - scal - da - re non si potran - no
pppp perdendosi
m.d.
Ped.
MIMI Lento
(coughs)
warm?
(Rudolph takes Mimi's hands in his, and chafes them)
sostenendo
con gran passione
RUDOLPH mai?
In mine, in mine love! Si - lence! for speak - ing
16 Lento
Qui, nel - le mi - e! Ta - ci! Il par - lar ti
pp
espress.
MIMI
(seeing Rudolph's friends, she calls them by name, when they hasten to her side.)
'Tis coughing tires me, I'm used to that, though. Good
RUDOLPH
Ho un po' di tos - se! Ci sono av - vez - za. Buon
tires you.
stan - ca.
pp
MIMI
mor - row, Mar - cel! Schaunard, Col - li - ne, good mor row!
gior - no Mar - cel - lo, Schaunard, Col - li - ne, buon gior - no.
p

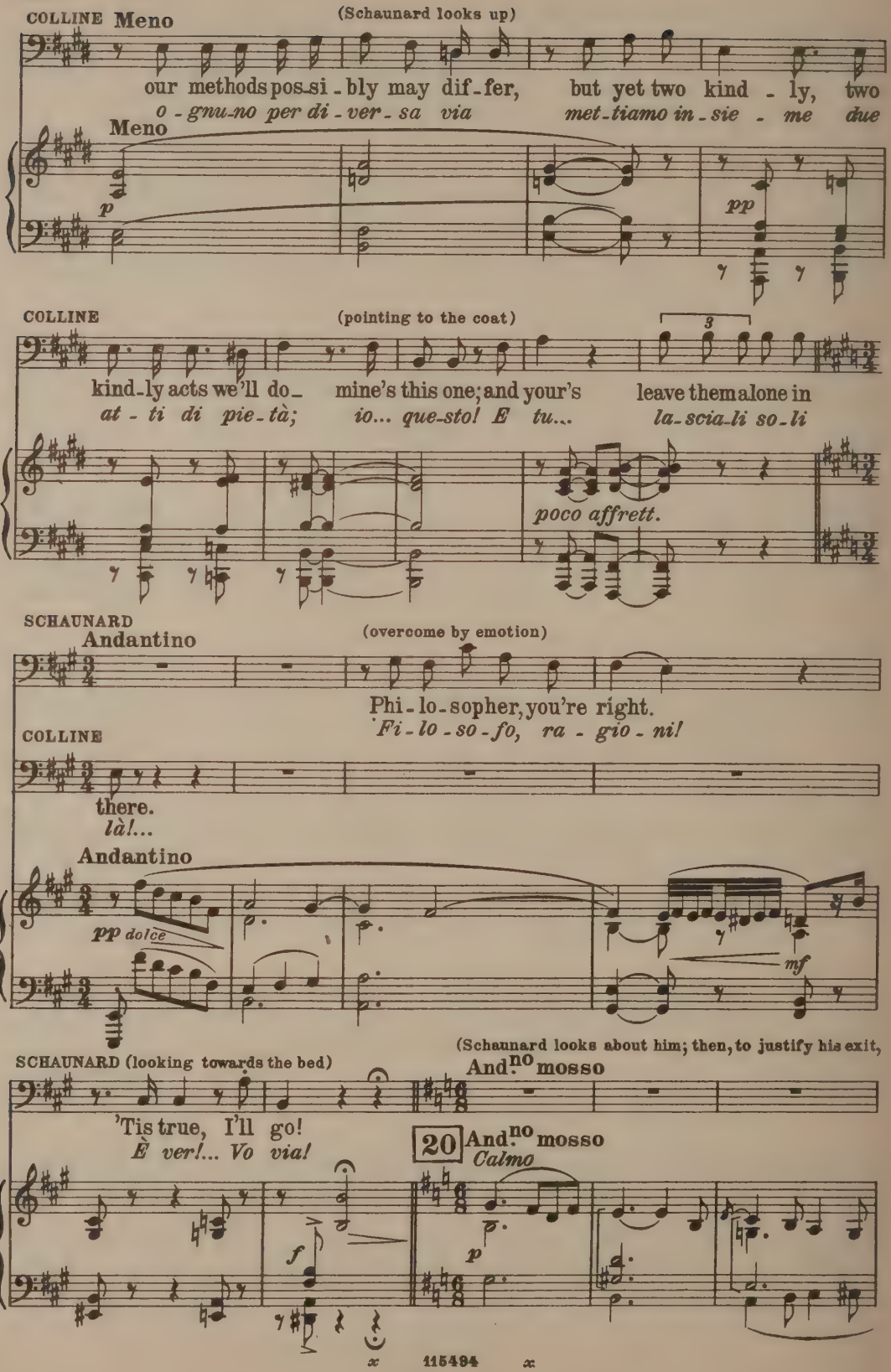

MIMI
(smiling)
All are here, as I see, ... glad to wel_come Mi_mi.
Tut_ti qui, tut_ti qui ..... sor_ridenti a Mi_mì.
RUDOLPH
Hush, Mi_mi, do not
Non par_lar, non par_
mf
pp
p
MIMI
Allegretto mosso
(motioning Marcel to approach)
rall:.....
I'll speak low. Don't be fright_en'd
Par_lo pian. Non te_me_re.
Marcel, now be_
Marcello da_te
RUDOLPH
talk.
_lar.
Allegretto mosso
17
rall:.....
(Schaunard and Colline mournfully withdraw. The former sits at the table, burying his face in his hands. The latter is a prey to sad thoughts.)
MIMI
Andante
poco rall:.....
_lieve me, a good girl is Mu_set_ta.
ret_ta: è assai buo_na Mu set_ta.
MARCEL
(giving Musetta his hand.)
poco rall:.....
I know, I know
Lo so... lo so.
Andante
pp
pp
string.

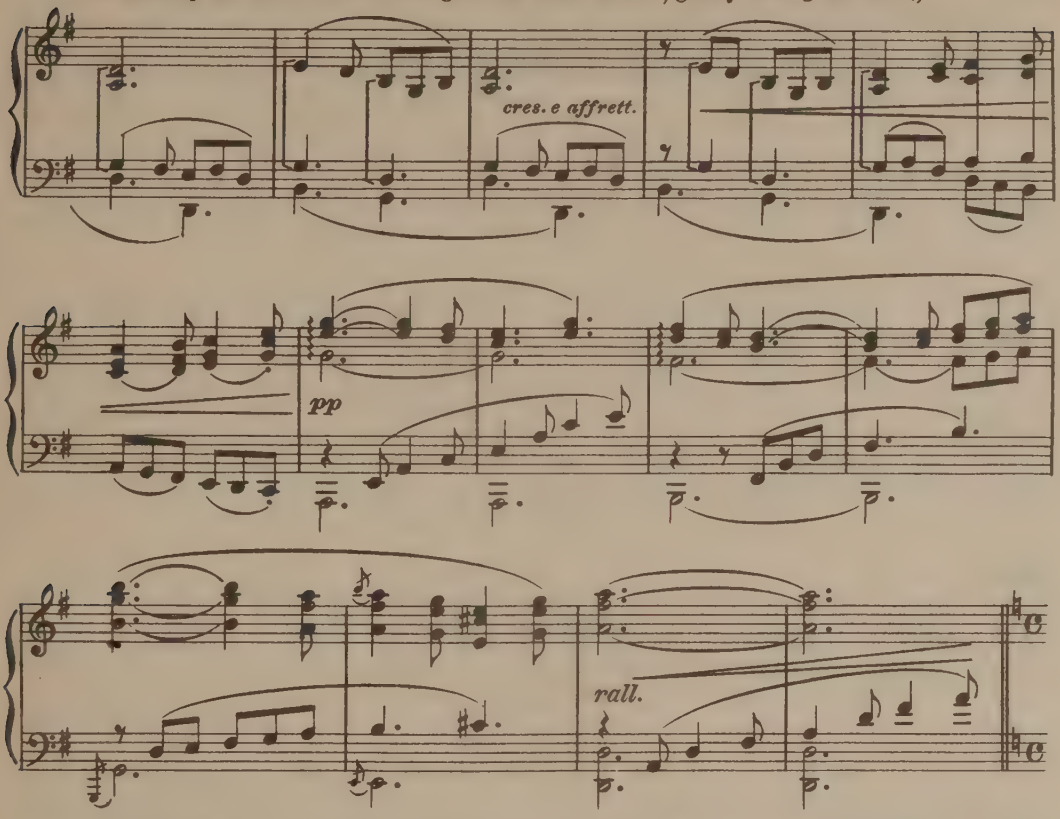

MUSETTA
Allegretto mosso
(drawing Marcel away from Mimi, she take off her earrings and gives them to him as she whispers:)
Look here.....
A te,.....
Allegretto mosso
MUSETTA
poco rall:.....
sell them, and buy some med'cine for her..... send for a doc-tor!
ven-di, ri-por-ta qualche cor-dial,..... manda un dot-to-re!
RUDOLPH
Keep
Ri-
poco rall:.....
pp
MIMI
(Mimi gradually grows drowsy: Rudolph takes a chair and sits down beside the bed.)
You will not leave me?
Tu non mi la-sci?
MUSETTA (Marcel is about to go when Musetta stops him and takes him still further from Mimi)
Stay, lis-ten!
A-scol-ta!
RUDOLPH
a Tempo
qui-et.
-po-sa.
No! No!
No! No!
18
mf a Tempo

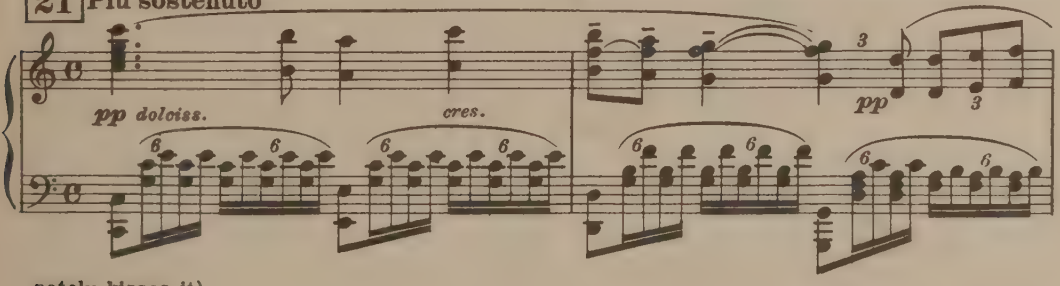

MUSETTA
poco rit:.....
May be what she has ask'd us, will be her last re-quest on earth, lit-tle
Forse è l'ul-ti-ma vol-ta che ha espresso un de-si-de-rio, po-ve-
pp
poco rit:.....
MUSETTA
rall:.....
rit:.....
dar-ling!
I'll go for the muff,
I'll come with
-ret-ta!
Pel mani cot-to io vo-
Con te ver-
rall:.....
col canto.....
MUSETTA
(Musetta and Marcel hastily go out)
you.
-rò.
affettuosamente
MARCEL
How good you are, Mu-set-ta!.....
Sei buona, o mia Mu-set-ta!.....
COLLINE
(While Marcel and Musetta are talking, he removes his over-coat)
a Tempo
p
rall:.....

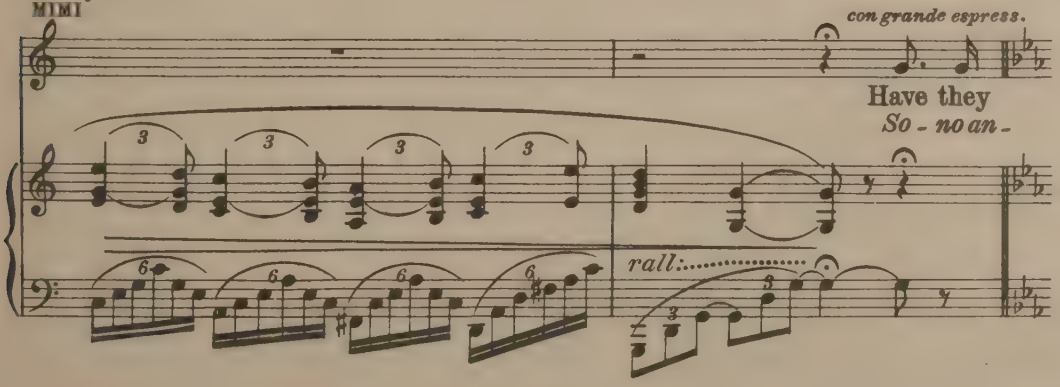
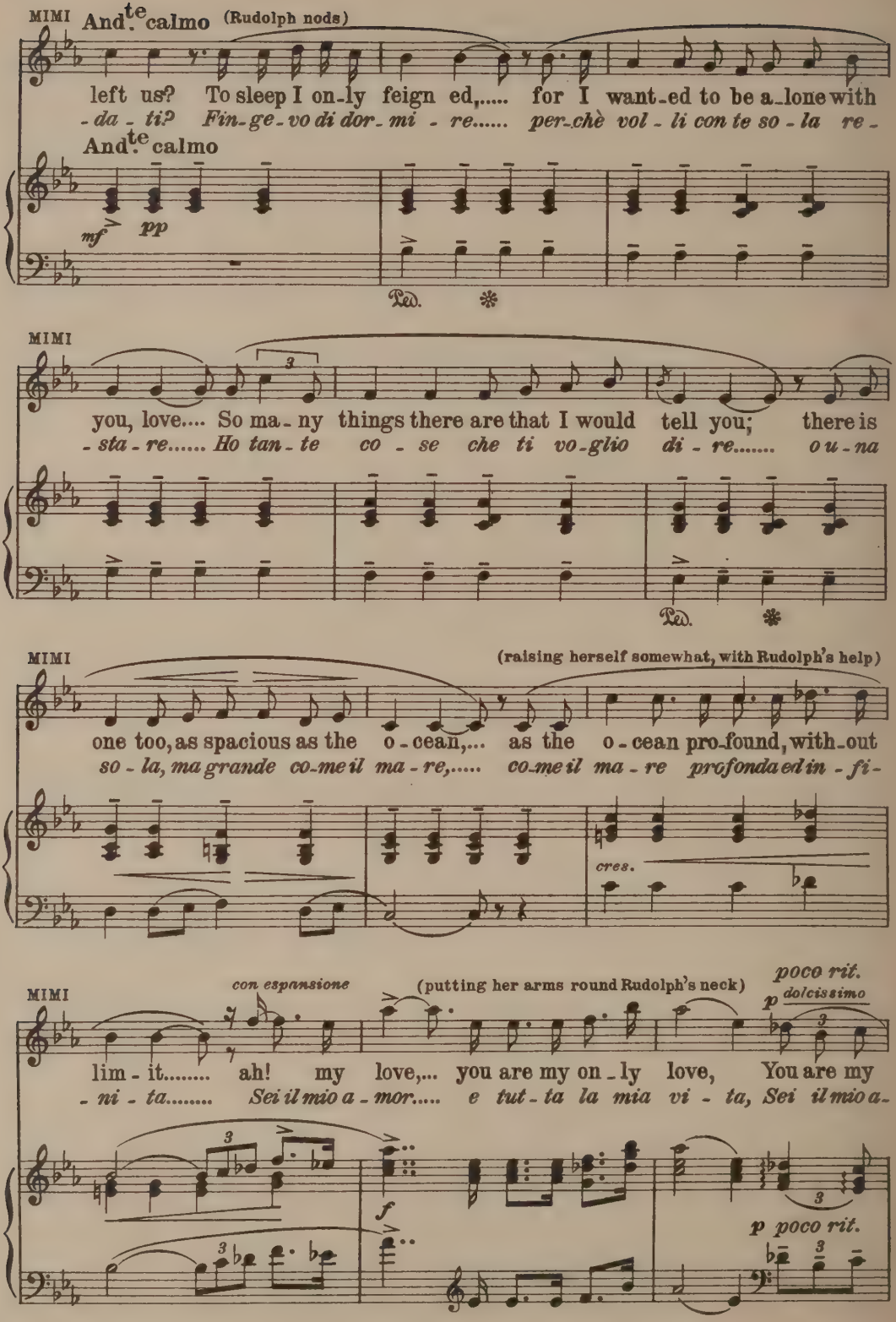

All.tto mod.to e triste ♩=63
poco rit:.....
COLLINE
(with increasing emotion)
p
Gar-ment antique and rus-ty! a last good bye, fare - -
Vec-chia zi-mar-ra, sen-ti, io re-sto al pian, tu a - -
19
All.tto mod.to e triste ♩=63
pp staccatissimo
poco rit:.....
COLLINE
a Tempo
-well! fa-ded friend so tried and trus-ty..... We must part, you and
-scen-de-reil sa-cro monte or de-vi..... Le mie gra-zie ri-
a Tempo
COLLINE
I, For ne-ver yet your back did you bow to
-ce-vi. Mai non cur-va-sti il lo-go-ro dor-so ai
p
poco rall:..... a Tempo
COLLINE
p
rich man or to might-y; How oft safe in your pock-ets
ricchi ed ai po-ten-ti. Pas-sar nel-le tue ta-sche
p
poco rall:..... a Tempo

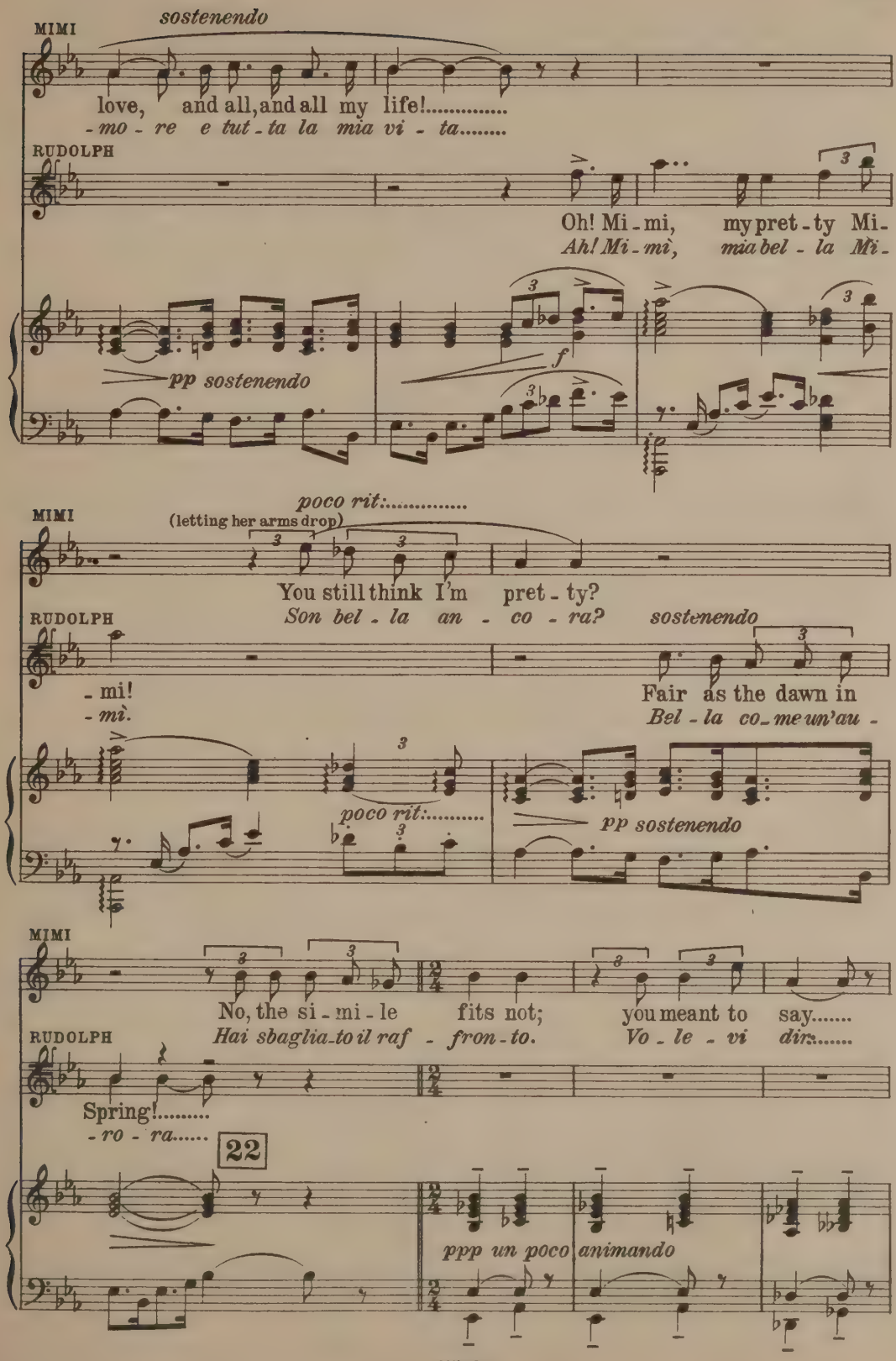

COLLINE
rall:
a Tempo
pp
spa - cious have you con-ceal-ed phi-lo-sophers and po-ets!
co - me in an-tri tran-quil-li fi-lo-so-fi e po - e - ti.
pp rall:
a Tempo
COLLINE
rall:
(sentimentally)
Now that our plea-sant friend-ship is o'er I would bid thee once
O - ra che i gior-ni lie - ti fug-gir, ti..... di - - co ad-
rall:
COLLINE
molto rit:
more, Oh! com-pan-ion tried and trus-ty,..... Fare-well! Fare-
- di - o fe-de-le a-mi-co mi - o,..... ad - dio, ad-
col canto
COLLINE
(folds up the coat, puts it under his arm and is about to go, but seeing Schaunard, he approaches him, pats him on the back, and mournfully exclaims)
a Tempo
- well!
- dio.
Schaunard,
Schaunard
a Tempo
mf

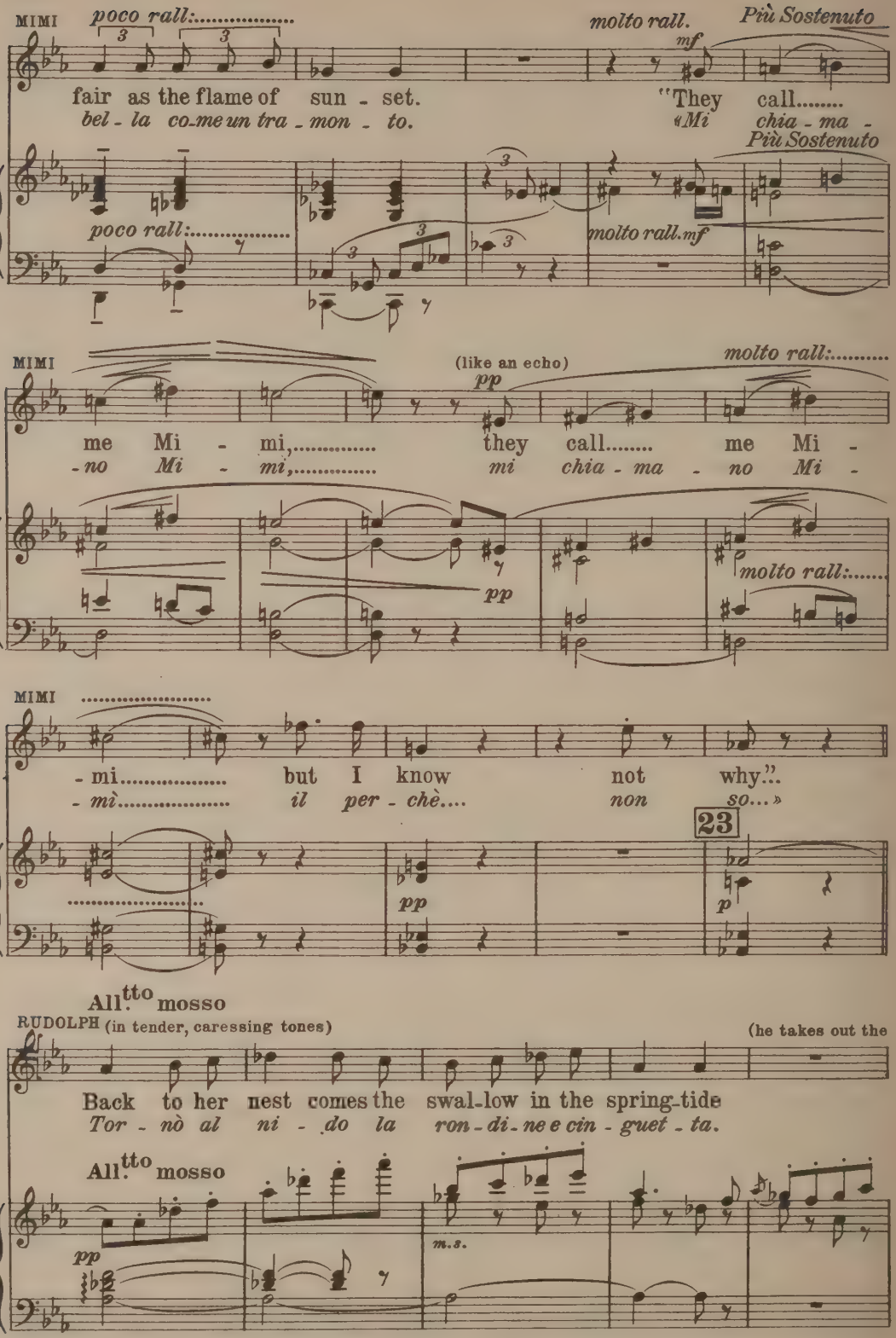

COLLINE Meno
(Schaunard looks up)
our methods pos-si-bly may dif-fer, but yet two kind-ly, two
o-gnu-no per di-ver-sa via met-tiamo in-sie-me due
Meno
p
pp
COLLINE
(pointing to the coat)
3
kind-ly acts we'll do- mine's this one; and your's leave them alone in
at-ti di pie-tà; io... que-sto! E tu... la-scia-li so-li
poco affrett.
SCHAUNARD
Andantino
(overcome by emotion)
Phi-lo-sopher, you're right.
'Fi-lo-so-fo, ra-gio-ni!
COLLINE
there.
là!...
Andantino
pp dolce
mf
SCHAUNARD (looking towards the bed)
(Schaunard looks about him; then, to justify his exit,
And.no mosso
'Tis true, I'll go!
È ver!... Vo via!
20 And.no mosso
Calmo
f
p

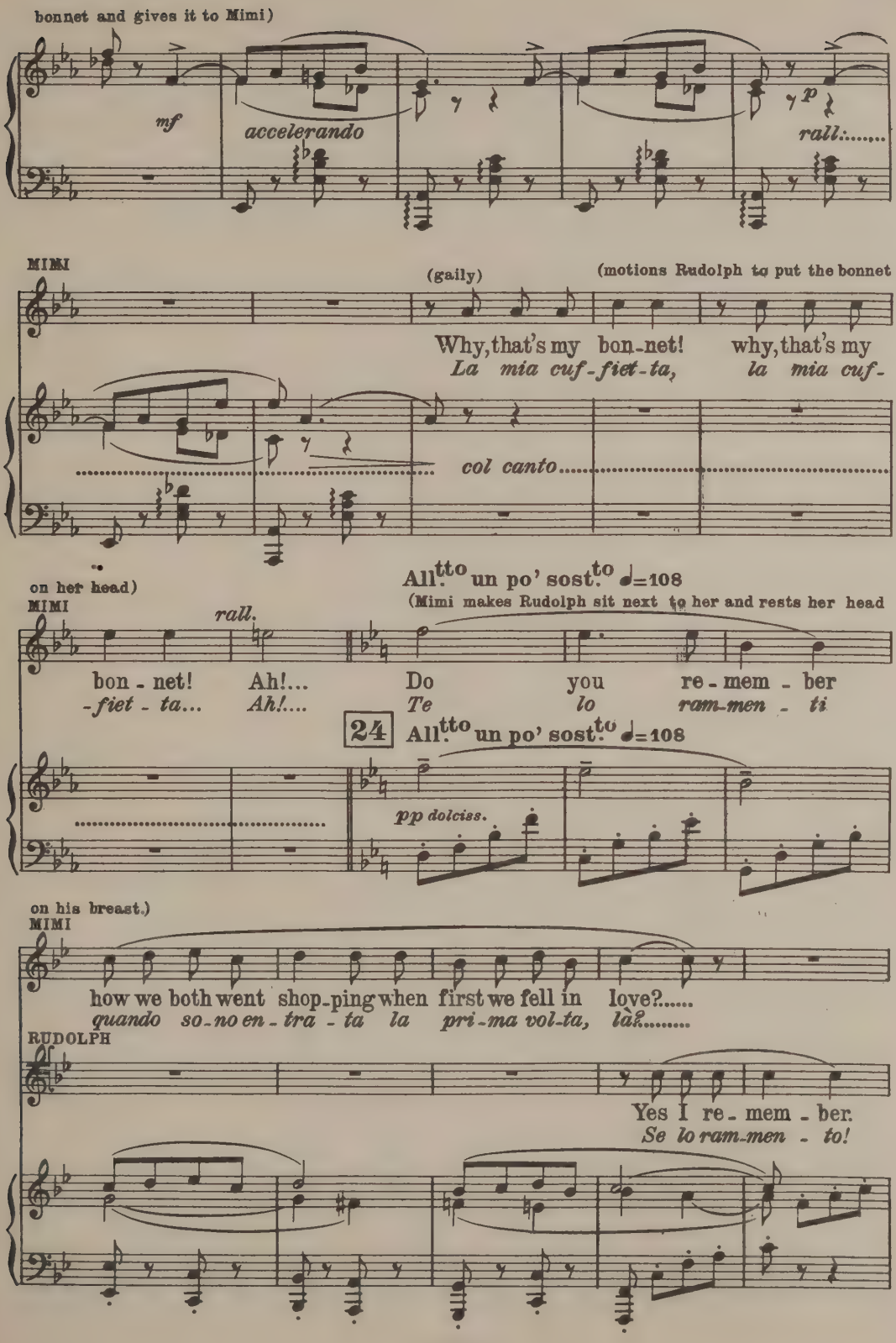
he takes up the water- bottle and goes out after Colline, gently closing the door.)

(Mimi opens her eyes and, seeing that all have gone, holds out her hand to Rudolph who affectio-

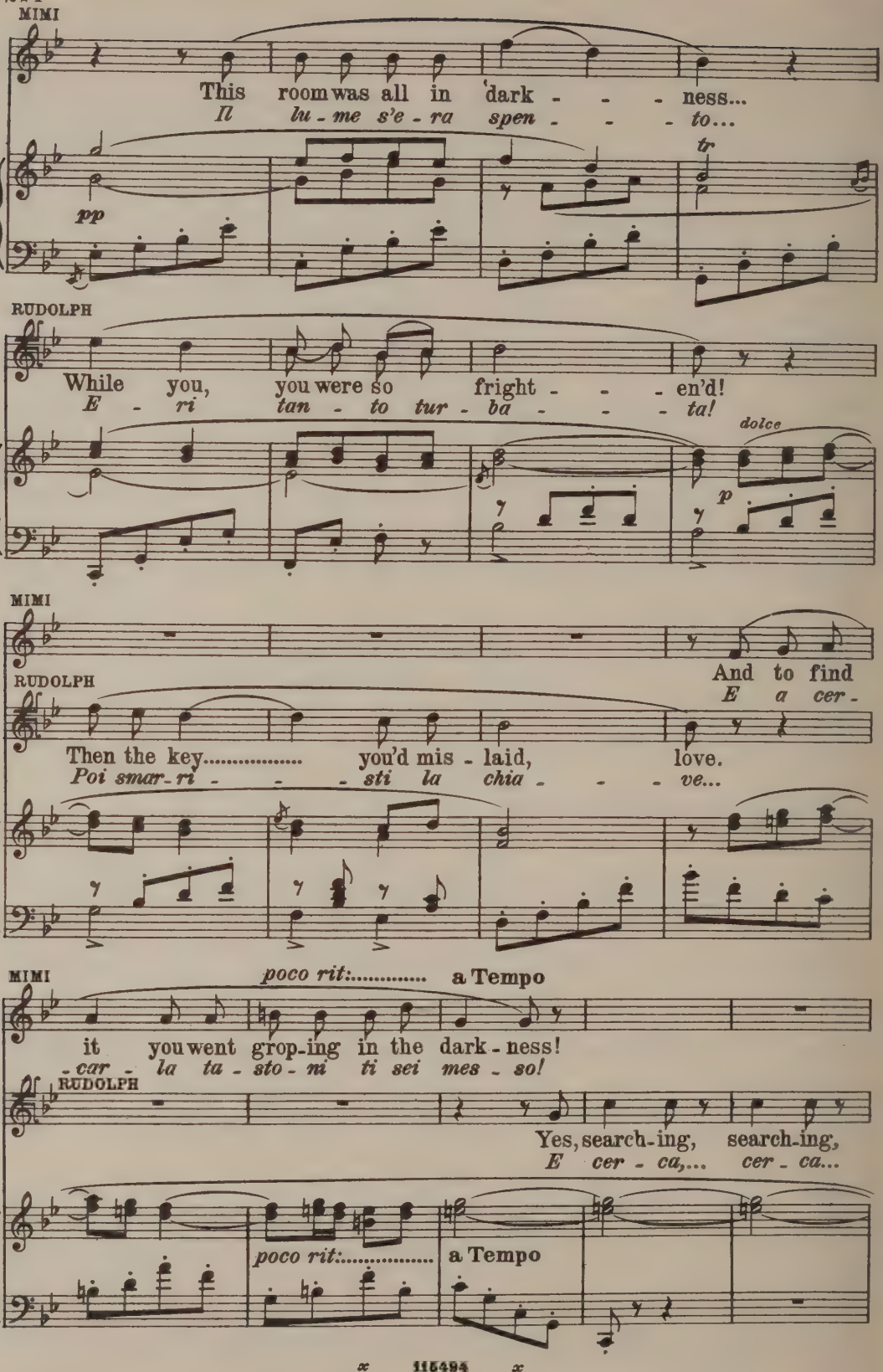
21 Più sostenuto

-nately kisses it)

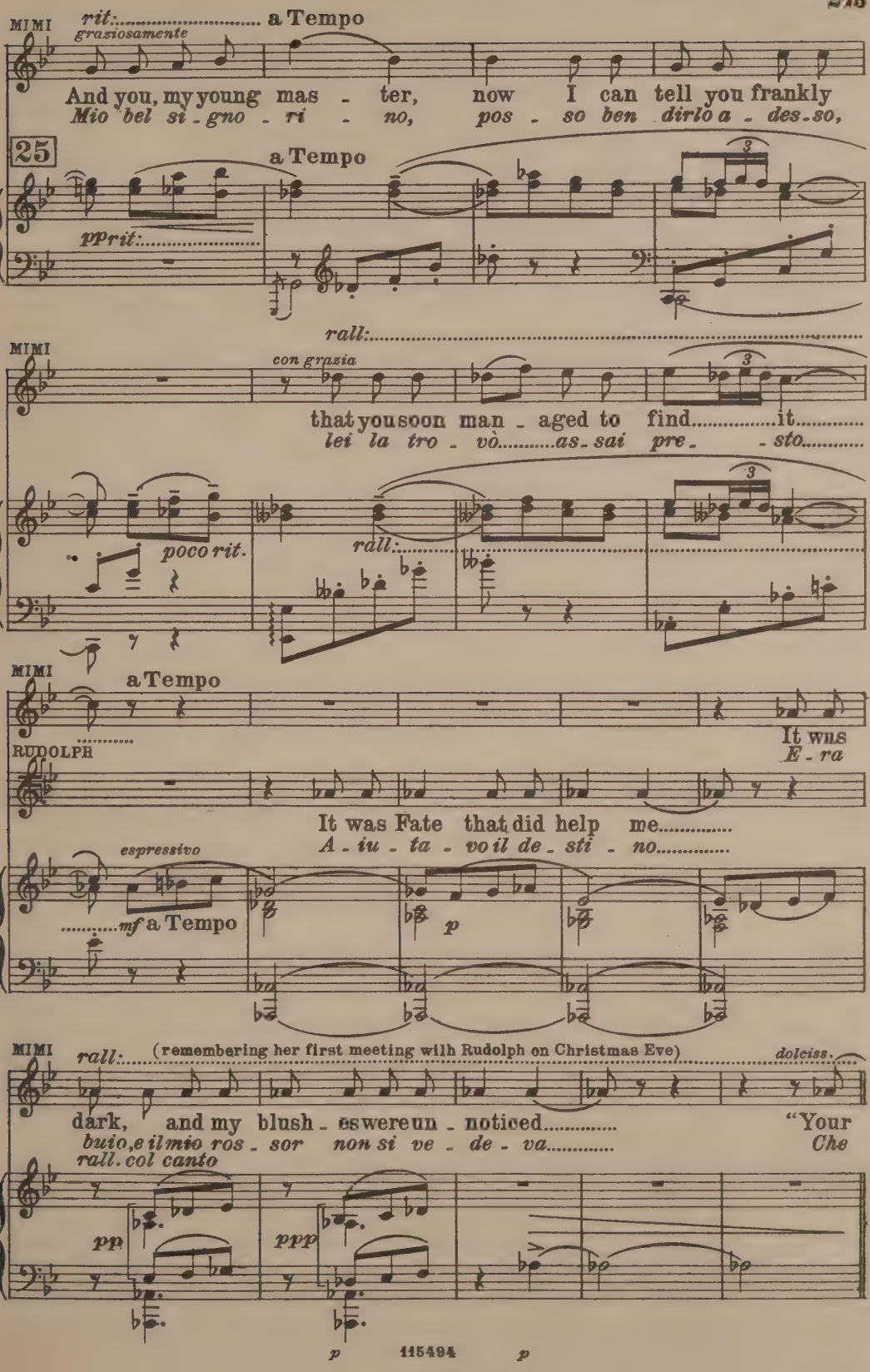
MIMI


MIMI
And.te calmo (Rudolph nods)
left us? To sleep I on-ly feign ed,..... for I want-ed to be a-lone with
-da-ti? Fin-ge-vo di dor-mi - re..... per-chè vol - li con te so - la re -
And.te calmo
mf
pp
Ped.
MIMI
you, love.... So ma-ny things there are that I would tell you; there is
-sta-re..... Ho tan-te co - se che ti vo-glio di - re..... o u-na
Ped.
MIMI
(raising herself somewhat, with Rudolph's help)
one too, as spacious as the o-cean,... as the o-cean pro-found, with-out
so - la, ma grande co-me il ma - re,..... co-me il ma - re profonda ed in - fi -
cres.
MIMI
con espansione
(putting her arms round Rudolph's neck)
poco rit.
p dolcissimo
lim - it..... ah! my love,... you are my on-ly love, You are my
-ni - ta..... Sei il mio a - mor..... e tut - ta la mia vi - ta, Sei il mio a -
f
p poco rit.

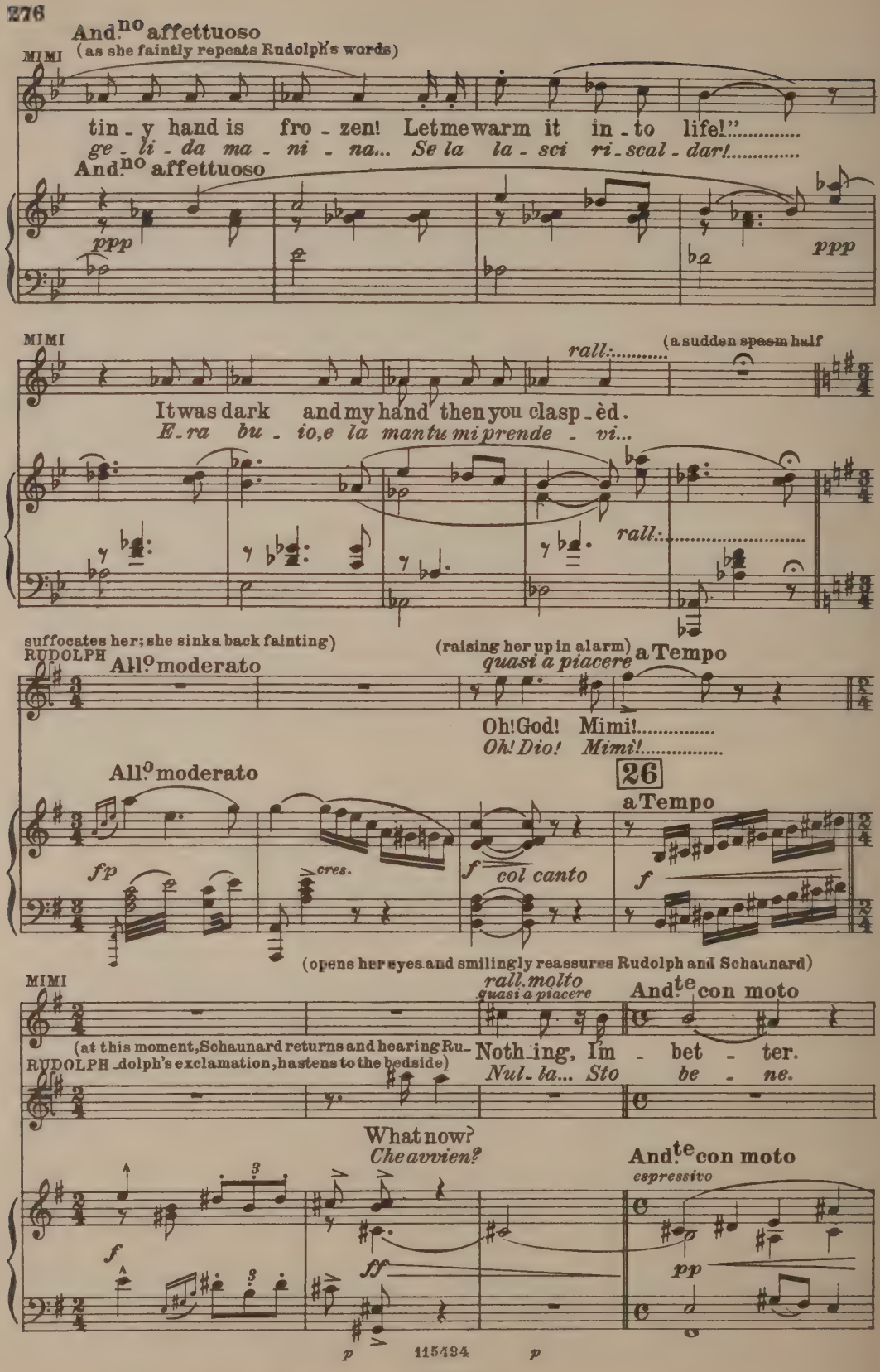

MIMI
sostenendo
love, and all, and all my life!.....
-mo - re e tut - ta la mia vi - ta.....
RUDOLPH
Oh! Mi - mi, my pret - ty Mi-
Ah! Mi - mì, mia bel - la Mi -
pp sostenendo
f
MIMI
poco rit:.....
(letting her arms drop)
You still think I'm pret - ty?
RUDOLPH
Son bel - la an - co - ra?
sostenendo
- mi!
- mì.
Fair as the dawn in
Bel - la co - me un'au -
poco rit:.....
pp sostenendo
MIMI
No, the si - mi - le fits not; you meant to say.....
RUDOLPH
Hai sbaglia - to il raf - fron - to.
Vo - le - vi dir:.....
Spring!.....
- ro - ra.....
22
ppp un poco animando

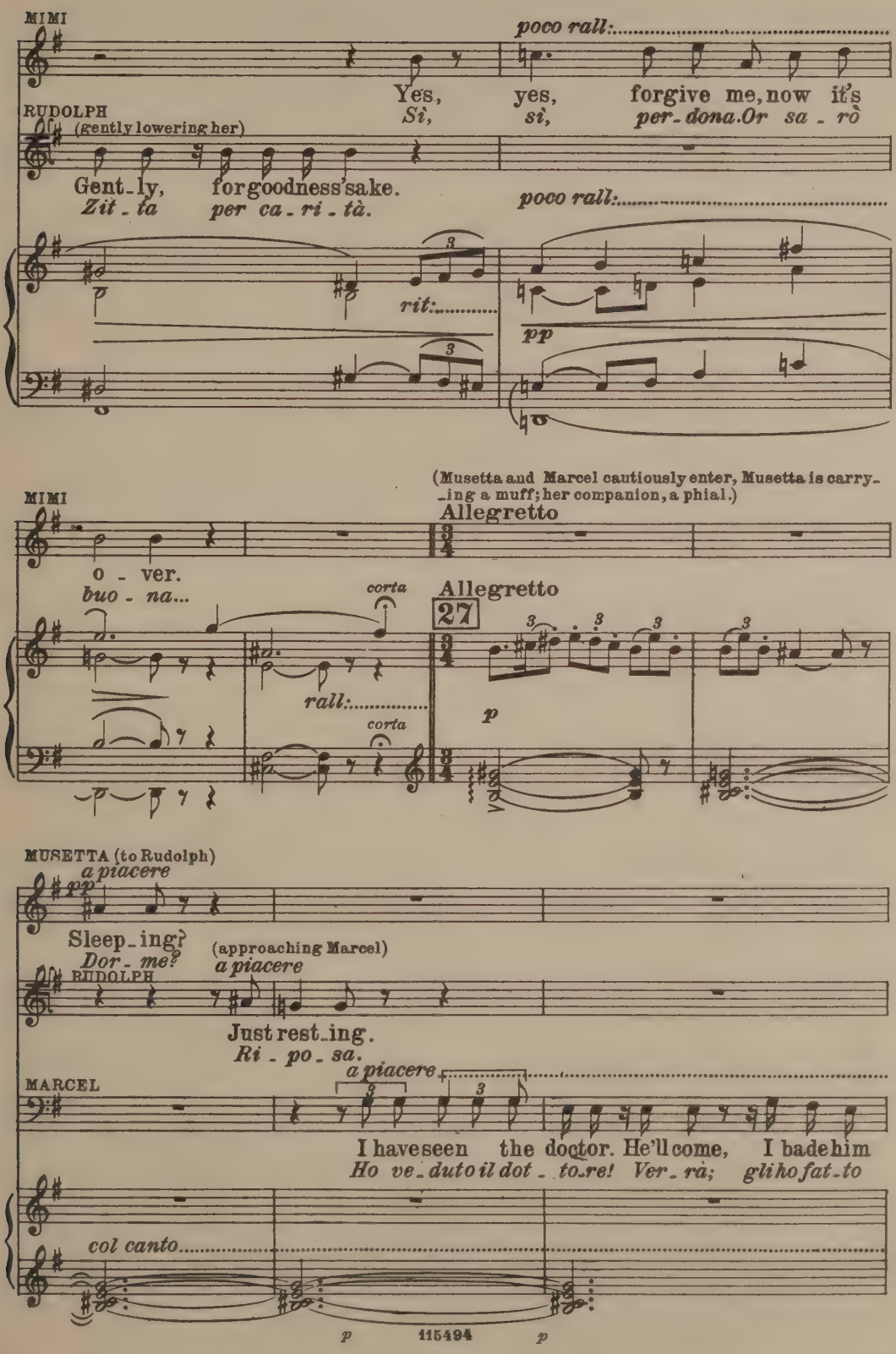

MIMI
poco rall:.....
molto rall.
Più Sostenuto
mf
fair as the flame of sun - set.
bel - la co-me un tra - mon - to.
"They call.....
«Mi chia - ma -
Più Sostenuto
poco rall:.....
molto rall. mf
MIMI
(like an echo)
pp
molto rall:.....
me Mi - mi,..... they call..... me Mi -
-no Mi - mi,..... mi chia - ma - no Mi -
pp
molto rall:.....
MIMI
- mi..... but I know not why."
- mì..... il per - chè.... non so...»
23
pp
p
All.tto mosso
RUDOLPH (in tender, caressing tones)
(he takes out the
Back to her nest comes the swal-low in the spring-tide
Tor - nò al ni - do la ron - di - ne e cin - guet - ta.
All.tto mosso
pp
m.s.


bonnet and gives it to Mimi)
mf
accelerando
rall.
p
MIMI
(gaily)
(motions Rudolph to put the bonnet
Why, that's my bon-net! why, that's my
La mia cuf-fiet-ta, la mia cuf-
col canto
on her head)
MIMI
rall.
All.tto un po' sost.to ♩=108
(Mimi makes Rudolph sit next to her and rests her head
bon-net! Ah!... Do you re-mem-ber
-fiet-ta... Ah!.... Te lo ram-men-ti
24
All.tto un po' sost.to ♩=108
pp dolciss.
on his breast.)
MIMI
how we both went shop-ping when first we fell in love?.....
quando so-no en-tra-ta la pri-ma vol-ta, là?.....
RUDOLPH
Yes I re-mem-ber.
Se lo ram-men-to!


MIMI
This room was all in dark - - - ness...
Il lu - me s'e - ra spen - - - to...
pp
tr
RUDOLPH
While you, you were so fright - - - en'd!
E - ri tan - to tur - ba - - - ta!
dolce
p
MIMI
And to find
RUDOLPH
E a cer -
Then the key..... you'd mis - laid, love.
Poi smar - ri - - - sti la chia - - - ve...
MIMI
poco rit:..... a Tempo
it you went grop - ing in the dark - ness!
- car - la ta - sto - ni ti sei mes - so!
RUDOLPH
Yes, search - ing, search - ing,
E cer - ca,... cer - ca...
poco rit:..... a Tempo


MIMI
rit:
a Tempo
graziosamente
And you, my young mas - ter, now I can tell you frankly
Mio bel si - gno - ri - no, pos - so ben dirlo a - des - so,
25
a Tempo
pprit:
rall:
MIMI
con grazia
that you soon man - aged to find.....it.....
lei la tro - vò.....as - sai pre - - sto.....
poco rit.
rall:
MIMI
a Tempo
RUDOLPH
It was
E - ra
It was Fate that did help me.....
A - iu - ta - vo il de - sti - no.....
espressivo
mf a Tempo
p
MIMI
rall:
(remembering her first meeting with Rudolph on Christmas Eve)
dolciss.
dark, and my blush - es were un - noticed.....
"Your
buio, e il mio ros - sor non si ve - de - va.....
Che
rall. col canto
pp
ppp
p
115494
p


And.no affettuoso
(as she faintly repeats Rudolph's words)
MIMI
tin - y hand is fro - zen! Let me warm it in - to life!"
ge - li - da ma - ni - na... Se la la - sci ri - scal - dar!
And.no affettuoso
ppp
ppp
MIMI
rall.
(a sudden spasm half
It was dark and my hand then you clasp - èd.
E - ra bu - io, e la mantu mi prende - vi...
rall.
suffocates her; she sinks back fainting)
RUDOLPH
All.o moderato
(raising her up in alarm)
quasi a piacere
a Tempo
Oh! God! Mimi!
Oh! Dio! Mimi!
All.o moderato
26
a Tempo
fp
cres.
f
col canto
f
(opens her eyes and smilingly reassures Rudolph and Schaunard)
MIMI
rall. molto
quasi a piacere
And.te con moto
(at this moment, Schaunard returns and hearing Ru-
RUDOLPH dolph's exclamation, hastens to the bedside)
Noth - ing, I'm - bet - ter.
Nul - la... Sto be - ne.
What now?
Che avvien?
And.te con moto
espressivo
f
ff
pp
p
115484
p


MIMI
poco rall:
Yes, yes, forgive me, now it's
Si, si, per-dona. Or sa-rò
RUDOLPH
(gently lowering her)
Gent-ly, for goodness' sake.
Zit-ta per ca-ri-tà.
poco rall:
rit:
pp
(Musetta and Marcel cautiously enter, Musetta is carry-ing a muff; her companion, a phial.)
MIMI
Allegretto
o-ver.
buo-na...
corta
Allegretto
27
rall:
corta
p
MUSETTA (to Rudolph)
a piacere
pp
Sleep-ing?
Dor-me?
(approaching Marcel)
a piacere
RUDOLPH
Just rest-ing.
Ri-po-sa.
a piacere
MARCEL
I have seen the doctor. He'll come, I bade him
Ho ve-duto il dot-to-re! Ver-rà; gli ho fat-to
col canto
p
115494
p

MIMI

Who is it?
Chi par - la?

MARCEL

a Tempo

(takes a spirit-lamp, and placing it on the table, lights it)

has-ten. Here is the med'-cine.
fret - ta. Ecco il cor - dial.....

a Tempo

pp

rall:.....

(helped by Musetta, she sits up in bed and with almost infantine glee seizes the muff)

rall:.....

MIMI

And.no sost.to

MUSETTA (approaches Mimi and gives her the muff.)

Oh, how it's soft and
Oh come è bello e

I.....
Io,.....

Mu - set - ta.
Mu - set - ta

And.no sost.to

dolciss.

col canto

MIMI

And.te lento molto

feath-er-y.
mor - bi - do.

No more,
Non più,

no more,
non più

my fingers shall be
le manial-li - vi-

28

And.te lento molto

pppp

(to Rudolph)

rall:.....

MIMI

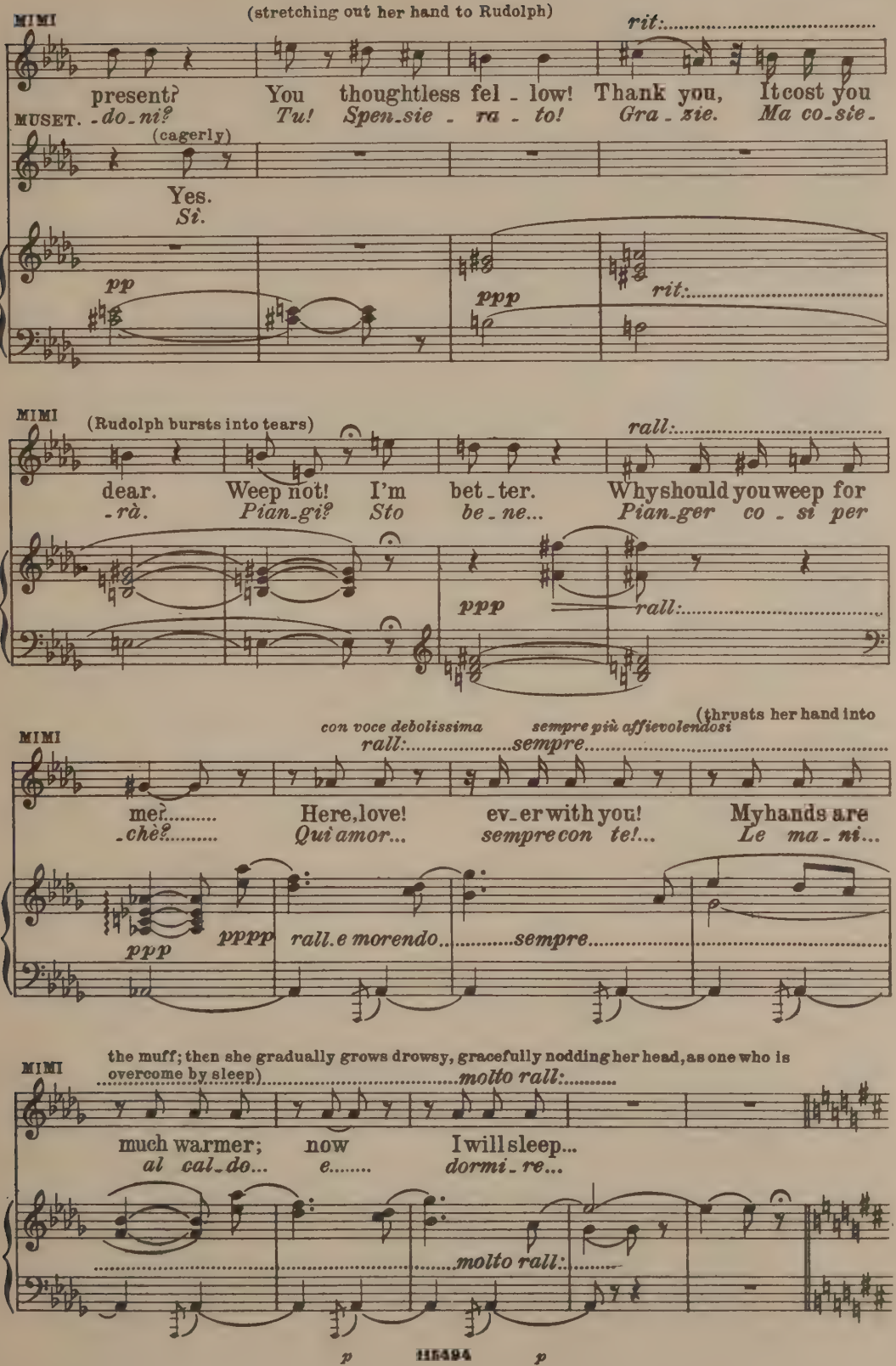
frozen,
-di-te.

For this muff
Il te - po - re...

shall make them warm. Did you give me this
le ab - bel - li - rà... Sei tu che me lo

rall:.....

p

p

MIMI
(stretching out her hand to Rudolph)
rit:
present? You thoughtless fel - low! Thank you, It cost you
-do-ni? Tu! Spen-sie - ra - to! Gra - zie. Ma co-sie-
MUSET.
(cagerly)
Yes.
Si.
pp
ppp
rit:
MIMI
(Rudolph bursts into tears)
rall:
dear. Weep not! I'm bet - ter. Why should you weep for
-rà. Pian-gi? Sto be - ne... Pian-ger co - si per
ppp
rall:
MIMI
con voce debolissima
rall:
sempre più affievolendosi
sempre
(thrusts her hand into
mer.....
-chè?.....
Here, love!
Qui amor...
ev-er with you!
sempre con te!...
My hands are
Le ma - ni...
ppp
pppp
rall. e morendo
sempre
MIMI
the muff; then she gradually grows drowsy, gracefully nodding her head, as one who is overcome by sleep)
molto rall:
much warmer; now I will sleep...
al cal-do... e..... dormi-re...
molto rall:
p
p

(Meanwhile Musetta is busily heating the medicine brought by Marcel over the spirit-lamp, as she unconsciously murmurs a prayer.)

MUSETTA

And.te lento e sost.to

Oh Ma_ry, b!essed

*Madonna be_ne_*

(reassured at seeing Mimi fall asleep, he gently moves away from the bedside and motioning the others not to make any noise, he approaches Marcel)

RUDOLPH

pp sottovoce

What said the doctor?

MARCEL

Che ha detto il me_di_co? *pp sottovoce*

29

And.te lento e sost.to

He'll come.

Ver_ rà.

sf

(Rudolph, Marcel and Schaunard whisper together Every now and then Rudolph goes on tip-toe to the bed and then rejoins his companions)

MUSETTA

Virgin, save, of thy mer_cy this poor maiden, save her, Madon_na mine, from

_det_ta, fa_te la grazia a questa po_ve_ret_ta che non deb_ba mo-

dolce

pp *pp* *m. s.*

(interrupting, she bids Marcel place a book upright on the table, so as to shade the lamp.)

MUSETTA

quasi a piacere

death! Here there should be a shade, because the lamp is flick_er_ing. Like

_ri_re. Qui ci vuo_le un ri_pa_ro perchè la fiamma sven_to_la, Co-

col canto

ppp *m. d.*

(resuming her prayer)

a Tempo

MUSETTA

this... And oh! may she re - cov - er, Madon-na, Ho - ly Mother, I
-si... E che pos-sa gua - ri - re. Madon-na san - ta, io sono in-

a Tempo

pp

MUSETTA

me-rit not thy par-don, but our lit-tle Mi - mi's an an - gel from
-de-gna di per - do - no, mentre in-ve-ce Mi - mì è un an-ge-lo del

m. s.

MUSETTA

rall:.....

heaven! Not serious.
cielo. Non credo.

(approaches Musetta while Schaunard advances on tip-toe to the bedside. With a sorrowful gesture he goes back to Marcel)

RUDOLPH

sottovoce

I still have hope. Do you think it is serious? *(in a hoarse voice)*
Io spero an - co-ra. Vi pa - re che sia grave?

SCHAUNARD

p

Marcel, she is
Marcel lo, è spi-

pppp

rall:.....

p 115494 *p*

(Marcel in his turn goes up to the bed and retreats in alarm)

(a ray of sunshine falls through the window upon Mimì's face; Musetta points to her cloak which with a grateful glance Rudolph takes, and, standing upon a chair, endeavours to form a screen by stretching the cloak across the window-pane.)

SCHAUNARD

dead!

-ra-tà...

(gently enters and puts some money on the table near Musetta)

COLLINE

sottovoce *pp* *a piacere*

Musetta, it's here!

Musetta,... a voi!...

30

mf a Tempo *dim.* *col canto*.....a Tempo

f

(turning round, he sees Musetta, who makes a sign to him that the medicine is ready. Getting off the chair, he is suddenly aware of the strange demeanour of Marcel and Schaunard.)

RUDOLPH

senza voce

See now! She's tranquil.

Vedi?... E tranquilla.

(hurries to help Rudolph stretch the cloak, as he asks him how Mimì is.)

COLLINE

senza voce

How is she?

Co-me va?...

pppp *col canto*.....

(huskily, almost in a speaking voice)

(as he glances from one to the other in consternation)

RUDOLPH *lunga*

What's the meaning of this going and this coming, and these glances so strange?

Che vuol di-re quell'andare e ve-ni-re...quel guardarmi co-sì...

parluto con drammaticità

lunga

p *p*

(unable to bear up any longer, he hastens to embrace Rudolph, as he murmurs:)

MARCEL **Largo sostenuto** *con angoscia*

Poor fel - low!
Co - rag - gio...

31

Largo sostenuto

ff *fff* *tutta forza*

(flings himself on Mimi's bed, lifts her up, shakes her by the hand, and exclaims in tones of anguish)

RUDOLPH

Mimi!.....
Mimì!.....

(falls, sobbing, upon her lifeless form)

weeping

Mimi!.....
Mimì!.....

dim. *dim.*

(Terrorstruck, Musetta rushes to the bed; utters a piercing cry of grief; then kneels sobbing at the foot of the bed. Schaunard, overcome, sinks back into a chair, to the left Colline stands at the foot of the bed, dazed at the suddenness of this catastrophe. Marcel, sobbing, turns his back to the foot-lights.)

(the curtain slowly falls)

p *dim. sempre* *poco rall.*

Grave

ff *dim.* *pp* *pppp*

The End.

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